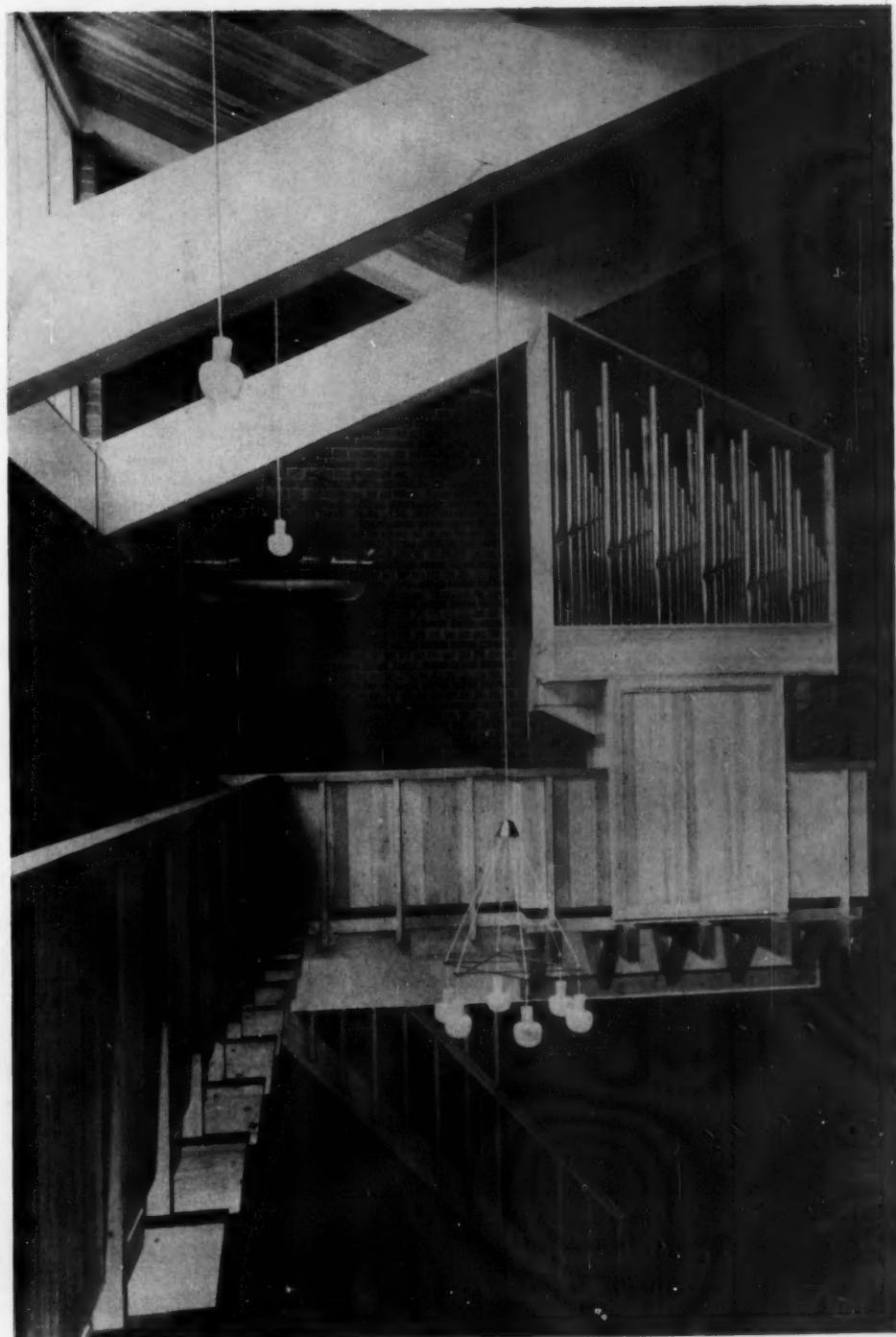


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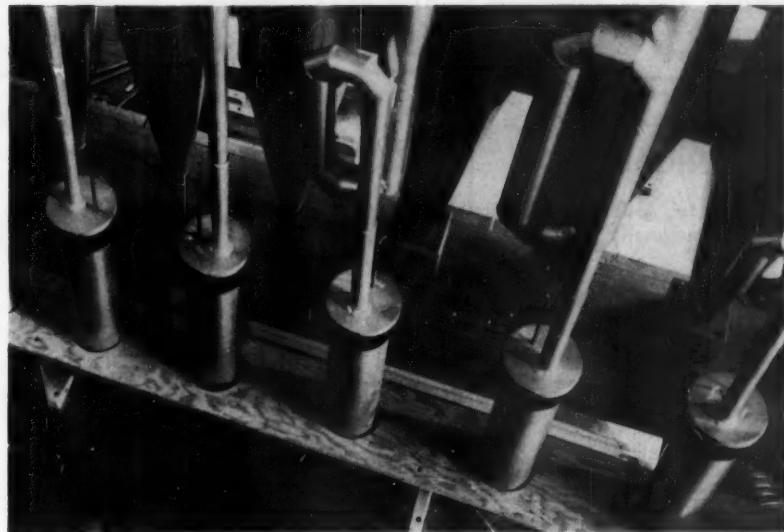


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October 1960

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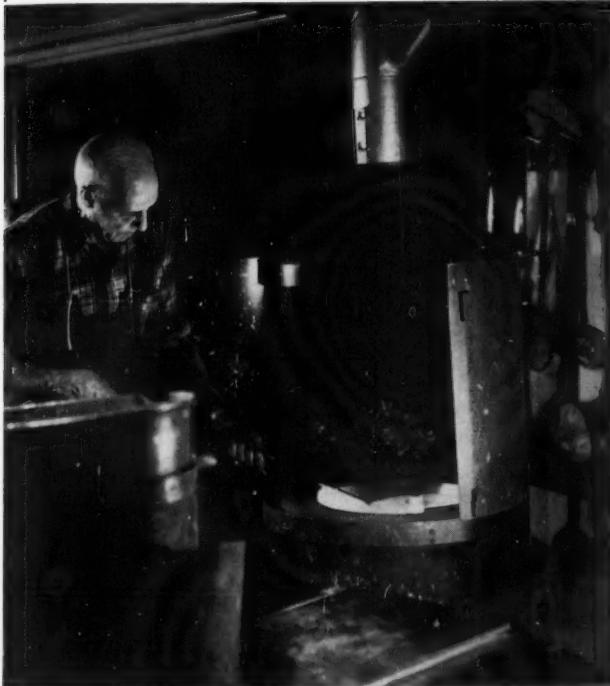
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You, the Reader

TAO:

I have read with interest the latest series of articles and letters concerning tracker action. I also anxiously await the promised article by Barbara J. Owen.

The two letters in the July issue are the direct reason for this letter. Lance E. Johnson seems not to realize the implications of his arithmetic. If the time lapse due to distance at 50 feet, i.e. 1/22 sec., is added to the 1/16 sec. caused by the delay inherent in electro-pneumatic action, the total is almost double the original figure. To a performer, this is appreciable. Better, I say, to build organs with tracker action, thus eliminating entirely the mechanical delay, while also reducing the distance delay to a minimum, since the console will likely be directly attached to the organ.

Both Johnson and Harris Taylor mention the fact that tracker action allows the player to open the pallet at whatever speed he chooses, or to leave it only partially open if he should so desire. (I am not of course implying that he should ever have occasion to leave the pallet in such a position.) This is the beauty of tracker action, and an indisputable advantage from a musical standpoint; and, of course, the organ is first of all a musical instrument. That any sensitive musician could wilfully relinquish to an electric switch any part of the absolute control which he must have over his instrument is inconceivable.

For practice instruments tracker action is ideal, for it protests instantly at the slightest mistake. And, since a very great part of any musically sensitive performance is due to the performer's feeling for the music in the notes, transmitted through his fingers to the pipes, rather than to any conscious effort to play in a certain way, tracker action, which makes of the keys a virtual extension of the player's fingers, is again vastly superior to other action from the performer's point of view.

I should like to make two comments in closing: readers should not believe

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what I or anyone else says until they have verified statements through the actual experience of *playing* tracker organs. I have played many old tracker organs, and new ones by several builders, so that my opinions come from my fingers as well as from my head.

I would also plead for less name-calling, (e.g. "tracker action rot"), and more *clearly stated* and well-thought-out opinions.

Dale C. Carr
Methuen, Mass.

CONVENTION ISSUE

TAO:

Congratulations on the splendid coverage of the AGO convention in TAO.

Robert Scoggin
Dallas, Texas

TAO:

May I take this opportunity to express my appreciation of your excellent coverage of the AGO Convention in Detroit. This was my first convention and I was thoroughly thrilled by all that I saw and heard that I was actually unable to really make an honest evaluation of this event. The coverage in your magazine has enabled me to re-live this tremendously inspirational experience.

I was especially grateful for the scholarly insights of Dr. Harry Gay. Too often in this "rush-rush" age in which we are living, we try to divorce music from the environment in which it was conceived. We applaud or hiss on the basis of whether we like it or not. We do not often enough try to identify with the composers; to feel what he felt; to see what he saw; to hear what he heard.

Instead we say, variously, that we don't like Bach because he is too formal and unrelaxed and that we don't like Sowerby because he is too dissonant and without any form. We don't like a certain composer's music because it causes us to think instead of allowing us to sit back and dream. Dr. Gay hit the nail on the head, I believe, when he stated, "Real music is but an expression of a contemporary situation."

I would add that there can be no real enjoyment until the listener understands that particular situation and is able to identify himself with the situation and the composer who lived in that situation. I look forward with the greatest of anticipation to the forthcoming serial articles on the panel-forum. [What Goes On Here?]

Godspeed to you as you continue your excellent impartial and unbiased coverage of the field of organ and organ music.

Paul R. Reed
Ellsworth Falls, Me.

TAO:

Let me put in a word of compliment on your fine magazine, particularly the fine coverage of the recent Guild convention. And I should mention that Harry Gay's reviews were, to me, outstanding—and more notable than his "scholarly" writings which have appeared in TAO before in article form.

Richard Westenburg
Worcester, Mass.

CRY OF ANGUISH

TAO:

I am currently doing some graduate work toward my master's degree at the U. of Southern California in Los Angeles, and am choir director at a small United Presbyterian church here in Pasadena as I continue my studies in the field of sacred music. Perhaps you, and the

THE AMERICAN ORGANIST

readers of TAO may appreciate my position—that of a part-time director in a small church that can ill afford the services of a full-time professional musician (who is also attempting to learn his trade, so to speak, as a church musician).

I have seen it in print in many cases, where the comparison is made between the position of the so-called "organist-director" and the "organist and director team." The points brought up usually are such as these, in favor of the former: "No chance for friction or disagreement between two persons, where only one is employed." The obvious disadvantage is always overlooked, viz., "one person doing two jobs—cannot apply full efforts to either playing of the organ, or that of directing the choir."

That, of course, brings up the advantages of the latter position—that of the *team*. That two persons are better than one—one can be a specialist as an organist, while the other can be a specialist as a choir director. The full organ accompaniment may be played, the organist not being required to wave hands, or to grimace at his singers! Also, and this is my major point, I believe, to make a director-organist position really work, the choir must be of near-professional caliber. The average small-church choir will fall flat on its collective faces without the near, and immediate, leadership of a director!

It seems to me further, that there is some validity in the criticism in that friction may develop between the two members of a team. This is a possibility. Then why do not our various schools of church music institute courses leading to the betterment of communication between organists and directors? Teach directors the rudiments of organ construction, registration, etc., and teach organists the director's vocabulary.

Besides the basic argument that more church musicians may be employed when a church may decide to use the "team" concept, where it can be seen to work effectively, my real premise is this: In such a *team* position, the director is supposedly the senior member of the musical staff. It would be he, in consultation with the organist, of course, that would make a final decision toward a recommendation to buy a specific pipe organ, should the question arise. That is, he would make his recommendation to the appropriate committee at the proper time.

Since I have gone ahead and stated a second problem, allow me to suggest a solution: Are there courses of instruction in various schools of music, that teach the various theories of organ construction? All-electric action versus electro-pneumatic? And pneumatic? Tracker? Their disadvantages and their advantages, so that a person might develop a discriminating intelligence in these matters, and be better able to advise a church committee, that Such-and-Such Organ Company would be our Best Bet, because they use Thus-and-So Mechanism in their action. Too many committees are being advised by persons with a vested interest, since they advise the equipment that they make, and stand to reap great dividends if their advice is followed to the letter. It might seem that such information might make one a sort of Junior-Grade Organ Architect!

I trust that these cries of anguish from a church musician of small experience, and only just beginning in his "trade" might bring forth some favorable comment in the field of church music general. It would seem that a better sense

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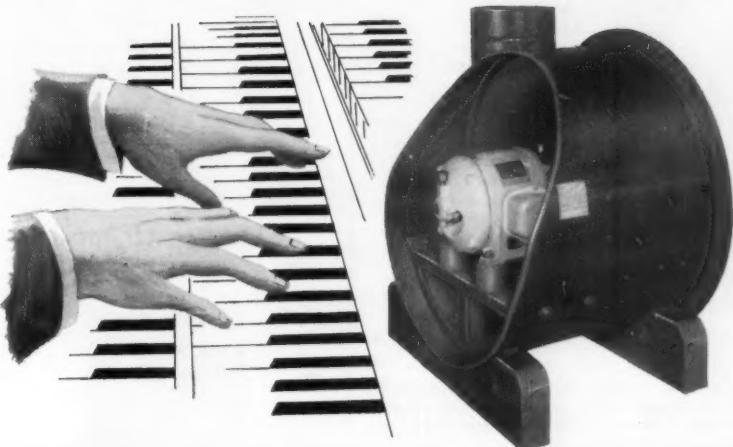
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of semantics might make communication much easier between the opposite member of the director-and-organist team in the future, and who knows, perhaps later on, in church music textbooks, we might see the recommendations in print that a director and organist team be considered over other alternatives!

David J. Askine
Pasadena, Calif.

■ TAO hopes readers will join in answering reader Askine's plea for information. In this corner we feel that the organist-director or the "team" may be considered as each having advantages and disadvantages—fairly obvious ones, too. In our own past experience we happened to prefer the former, for we felt this "oneness" usually made for easier control, whether choral forces were professional or amateur, but we could have been wrong.

Many will argue there is no validity in the organist being subsidiary to the director, that for fairly obvious reasons the organist is the logical one who should choose the instrument he will play. There can be no argument that the organist should know something of a choral director's problems. This but makes each a better-rounded and better-qualified church musician.

Perhaps one of the chief difficulties with the "team" approach is that this in practical application is seldom a true team, but rather boss and servant, to one degree or another. Seniority is ever a tricky business, is obviated when one person is in charge of a church music scene.

TAO does not receive catalogs or brochures from schools offering courses and degrees in church music, therefore has no basis for judgment or for answers to questions about such courses. Courses indicated above would appear to be worthwhile.

TAO does have one definite quarrel, and that is with a term used: organ architect. So far as we are concerned, there is no such animal, unless such a person can prove he knows as much about architecture as he does about organ, and both from a purely practical standpoint, so that application of his knowledge can be used realistically by architects, church committees, contractors, etc. Heaven only knows what this would be at junior level!

EDITOR

JUNE CONTEMPORARY

TAO:

Congratulations on the June issue with its emphasis upon contemporary music for the church. It seems to me that one

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of the difficulties in the way of use and acceptance of the best musical expression of our own time in the church is the lack of information concerning its availability. This issue should be very helpful to organists and choirmasters in their quest for good new material.

I should point out that I am credited in the lists with three works which are not available: "The Lord will come," "Grant, we beseech Thee," and "O God of earth and altar."

Halsey Stevens
Visiting Professor of
the Theory of Music
School of Music
Yale University
New Haven, Conn.

RECORDS REVIEWS

TAO:

I note in your August "New Records" column that Mr. Van Bronkhorst has repeated a rather common error with reference to the musical settings of the "Ave Maria," recorded by the Bonaventura Choir.

Let it be stated, once and for all, that Arcadelt did not write the "Ave Maria" which is attributed to him. On the contrary, the music by Arcadelt is a lively, rather bawdy three-part chanson entitled "Nous voyons que les hommes font tous vertu d'ismer," admittedly not a particularly fit piece of sacred music. The setting with the "Ave Maria" text is a 19th century corruption.

It is unfortunate, too, that the record should not have included one of the really great settings of the "Ave Maria," that of Josquin des Prez.

Franklin S. Miller
Director of Sacred Music
Chapel Organist

Howe Military School
Howe, Ind.

■ It has been stated.

TAO:

Have played pump, pipe, electronic organs. Now am employed in a church with an electrified Estey reed organ (1 manual, no pedals). When certain stops are used, an action similar to tracker comes into action, and all I know is, that, when one depresses keys slowly, the most awful wail and moan, the likes of a soul in torment or a train whistle issues forth! Only full, direct pressure brings forth organ tone.

Mrs. Elaine Box
Seaford, N. Y.

Newsnotes

NOTICE—Information in this column is pro- cessed for publication in the order in which it is received. It appears in the first issue in which there is space available. Allow at least SIX weeks when sending in news items announcing events in advance.

Schlicker organ in The Evangelical Lutheran Church of the Good Shepherd, Queens Village, N.Y. was dedicated at a service on the morning of Sep. 18; that evening was given a demonstration-recital by David S. Walker, organist and choirmaster of the church, and commentary by the Rev. Bruce Williams. On Sep. 24, Marilyn Mason, Allen Hughes and John Huston, all former organists in this church, were heard in recital, will be reported in another issue of TAO. Mr. Hughes is now on the music staff of The New York Times.

Recitalists for the 1960-61 season in the Church of the Good Shepherd, Dedham, Mass. will be Philip Beaudry, Barbara J. Owen, John Barry, Herbert Peterson, H. Eleanor Lundquist, John Ken Ogasapian, Thomas P. Mills and John Haussler. Recitals are at 4 PM, the first Sunday of each month, Oct. through May . . . Dr. Rudolf Moser, 68, one of Switzerland's leading composers, was killed recently in a plunge during a mountaineering holiday. He was well known for compositions for organ and

(Continued on page 36)

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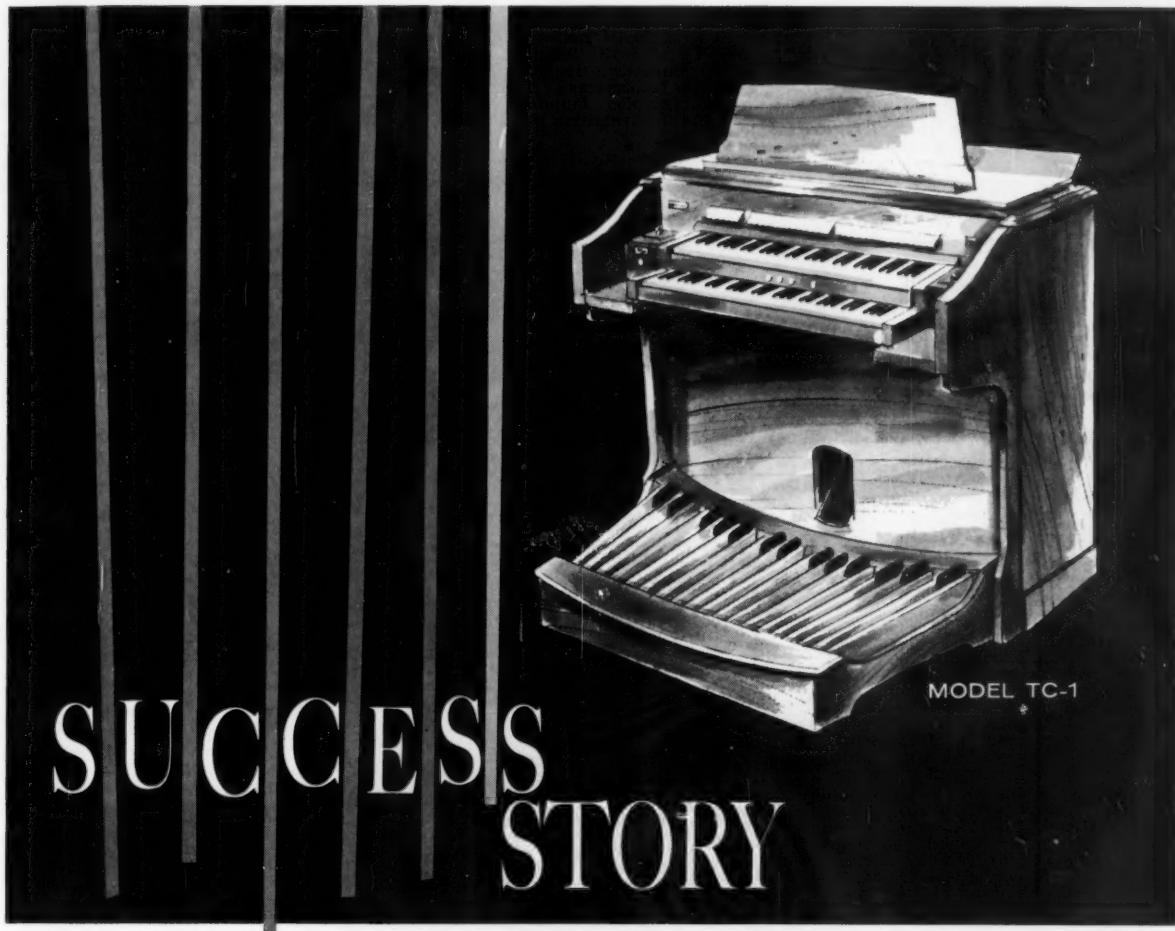
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Healey Willan at Eighty

On October 12, 1960, Canada's dean of music will observe his 80th birthday—he will be 80 years young! TAO takes the greatest pleasure in extending its greeting to this grand old man, and joins with some of his friends in publishing this for all to see.

In the Spring 1959 special issue of *THE CANADIAN MUSIC JOURNAL*, Godfrey Ridout, writing on Dr. Willan, headed his article with an alleged quotation of Willan's self-portrait:

Irish by extraction,
English by birth,
Canadian by adoption and
Scotch by absorption.

"That is Healey Willan's self-portrait. It is not complete, however. But it does reveal the man's geniality and his ready good humor."

Willan was born near London, England on October 12, 1880, attended choir school in St. Saviour's Church, Eastbourne, where he remained until taking the post of organist in St. Saviour's, St. Albans, and from there going to Christ's Church, Wanstead.

A close association with the late Francis Burgess gave Willan his enthusiasm for plainchant; and about this time he began his long life of composing.

In 1906 Willan married Gladys Hall, also a musician. In 1913 he came to Canada,

Healey Willan's family now consists of his wife, four children, five grandchildren, and three great-grandchildren. This incomplete and sketchy biography of the man does not touch on him in any detail as composer, recitalist, church musician, or person. This will be for those who have written TAO of their good friend and colleague.

It was with great pleasure that I received your letter, informing me of your intention to recognize Dr. Healey Willan's 80th birthday in TAO, and inviting me to contribute a note for this presentation. I have had the good fortune to know Dr. Willan for many years, as a member of the College of Organists, as teacher and as friend.

Dr. Willan's connection with the RCCO goes back to its early history. He was President in 1922-23 and again in 1933-35. In 1943 he undertook the duties of chairman of the British Organ Restoration Fund, a project in which the College raised over £10,000, which was contributed toward the building of an organ to replace that destroyed in the bombing of Coventry Cathedral. His great concern for the College Examination System (he has laboured many hours at Examination Committee meetings) has done much to raise the standards of the College Examinations to their present high level. His interest in the College has never flagged, and he still takes time to attend important meetings of the Executive when his advice is particularly desired.

As a teacher and as a friend he has always been unstinting in his generosity, giving freely of his time, his advice, and his encouragement, yet prepared to chide when occasion arose. During my student days my choir of boys and men



Dr. Healey Willan

followed a year later by his family, to head the theory department of the Toronto Conservatory, was appointed organist in St. Paul's Anglican Church.

In 1914 he became an examiner and lecturer on the faculty of the University of Toronto and his association with this institution continues today.

All this time he became more and more in demand as lecturer, recitalist, and composer.

Some of Willan's major works are listed here:

- 1936: *Coronation Ode*
- 1937: *Coronation March*
Te Deum with Antiphons (for chorus and orchestra)
- 1941: *The Trumpet Call*
(Noyes) (chorus and orchestra)
- 1942: *Transit Through Fire*
—radio opera (with John Coulter) *Marching Tune* (small orchestra)
- 1943: *Brébeuf* (incidental music for a play by Pratt)
- 1944: *Piano Concerto*
- 1946: *Deirdre* (full length opera with John Coulter).

Works above are in addition to the countless smaller pieces for both sacred and secular purposes, including the *Introduction*, *Passacaglia* and *Fugue* and *An Apostrophe to the Heavenly Hosts*.

gave a performance of Somervell's "Passion of Christ." At the last moment, two of my leading boys were quarantined with measles, and I had to make a last-minute substitution in one of the minor adult solos.

At my lesson, Dr. Willan asked how the performance had gone, and I replied, "I think very well, under the circumstances." "Under the circumstances," he said. "What do you mean? Circumstances cannot make a poor performance good, or a good performance poor. They may account for a poor performance, but they cannot make it a good one." I then explained the circumstances, and said that I thought for the most part the singing was good, but not as good as I had hoped for. Then, in his kindness, he spent some time telling me of similar difficulties which he and others had experienced. I have never forgotten that lesson which, I hope, has taught me to be objective in criticism, and to "say what I mean."

Thank you for your kindness in giving me space to say a few words in tribute to a great man, a fine teacher, and a well-loved friend.

James Hopkirk, President
Royal Canadian College of Organists
Peterborough, Ontario

"Not bad, old chap," said Dr. Willan, putting a big tick after my last exercise in Counterpoint. I glowed gently—high praise indeed! The glow faded.

"Dr. Willan! There's some fugue in this exam, isn't there?"

"Of course."

"Well," I said lamely, "we haven't done any, have we?"

He looked at me sternly.

"You've *played* a lot of fugues, haven't you?"

I nodded dumbly.

"Well," go home and *write* some!"

At the Mus. B. examination six weeks later, I had no trouble at all. So it was in the other subjects, since I always copied the given parts beneath so that he could scribble alternatives.

"My dear boy," said H. W. leafing back through the pages, "you're immortalizing me." On one occasion, in despair, I showed him some melodies from past papers. He laughed, sat down at his well-worn Blithner grand and tossed them off. I went home and tried to emulate him.

Three years of this, and diplomas and degrees presented no difficulties at all. He used to say that anyone who could write free counterpoint in four parts *fast*, need have no fears. We did not dispense with text-books, but we diverged—how we diverged! I asked him once about an eminent theorist whose books were widely used.

"Delightful chap he was," said H. W., "excellent books, too, but he was one of those men who couldn't admire a beautiful woman, unless he had her on the operating-table dissecting her."

Of perfect pitch he said, "Absolute pitch is of relative importance; relative pitch is of absolute importance."

Alas! That was so many years ago, yet, I recall that I was the first of his Monday morning students; we learned to infer from his demeanor how things had gone in St. Paul's the day before.

As Goldsmith said: "Well had the boding tremblers learned to trace the day's disasters in his morning face."

Not that H. W. was an ogre—*au contraire!*—(my wife and I are spending August studying French on the island of St. Pierre)—no, his anecdotes were inexhaustible, and very good—he might have been an actor. Furthermore, he was swift, as the following will show—

On one occasion, and this is nearly forty years ago, a friend of mine rushed up to H. W. and said, "Where's Charley, have you seen him?" Healey, as I have called him for many years now, drew himself up, and declaimed sonorously, "Am I my brother's Peaker?"

Charles Peaker
Toronto, Ontario

To my dear Healey,

A salute to you for your birthday, and the wish that you will continue to add ever new stars to your crown, and new works for us to use and enjoy.

Leo
Dr. Leo Sowerby
Organist and Choirmaster
The Cathedral of St. James
Chicago, Illinois

All who love church music from far and wide will wish to send their warmest congratulations and affectionate greetings to Dr. Healey Willan on the occasion of his 80th birthday. They will at the same time wish to express their heartfelt gratitude for all that he has done through his compositions and through his personal influence and example for the furtherance of all that is best in Church and organ music. May he enjoy many years more of health and happiness.

John Dykes-Bower
Organist and Master of the Choristers
St. Paul's Cathedral
London, England

I am happy, indeed, to take part in the tribute to honour Dr. Healey Willan on the occasion of his 80th birthday. This "man of music" as he is aptly called in the documentary film made by the National Film Board of Canada last year, is one of the musical titans of our age and an oracle to the church musician.

Organists have every reason to give thanks for the wealth of inspired literature for organ and choir which has come from and still flows from the virile pen of Dr. Willan. His "busy retirement" has been a boon to us all and his dedicated service to the church an example all might emulate.

As Dr. Willan is most happy when he is at work, I join his host of friends in wishing him many more years and the

physical strength to pursue his pleasure.

Muriel Gidley Stafford
Toronto, Ontario

I am proud to join in a tribute to Healey Willan for his 80th birthday. Healey has packed three men's lives into his first eighty years. As composer, practising church musician and teacher, he has reached the highest eminence; he has been one of the chief formative influences in Canada's musical growth; and an international reputation has come to him quite naturally.

But his gifts and achievements, great as they are, still do not fully account for the very special affection and respect in which he is held by all who know him; the explanation is to be found in the man himself. Healey Willan is a big man—I think a great man; and it is the combination of character, shaped by remarkable personal qualities, allied with great musical gifts which is responsible for the unique position he holds in the world of music.

Sir William McKie
Organist and Master of the Choristers
Westminster Abbey
London, England

In October, Healey Willan, Canada's most distinguished musician and composer, will celebrate his eightieth birthday. Throughout the English-speaking world, men from all walks of life—bishops, priests, musicians and music-lovers, will join to pay tribute on this significant anniversary.

Born in England of English-Irish parentage, Dr. Willan began his musical career as a choir boy of St. Saviour's Church, Eastbourne, England. After a prominent early musical life, he came to Canada in 1913 to head the Theory Department at the Toronto Conservatory of Music, and was soon appointed, also, as organist and choirmaster of St. Paul's Church. In 1921 Dr. Willan left St. Paul's to accept a similar post at the Church of St. Mary Magdalene, also in Toronto.

In considering a talent so distinguished, one is likely to overlook the many fields of composition which have claimed the interest of the composer. While I am sure the church musicians of North America are aware of much of his music in this field, there may be some who do not realize the extent and variety of his composition in so many other spheres.

While often regarded first as a church composer, with an extended list of fine motets, masses, anthems and services, ranging in style from the romantic to the polyphonic, always characterized by his individual stamp of nobility and devotion, he must not be forgotten as the creator of symphonies, concertos, chamber music, songs, organ works, and incidental music for the theatre.

This tremendous and varied output is the expression of grandeur and beauty by a great and humble man who has now lived four-score years. He remains active and busy with his first love—the Church and Choirs of St. Mary Magdalene, where services of exquisite beauty and devotion may be heard every Sunday.

In addition, Dr. Willan holds the important posts of Organist of the University of Toronto, and Director of the Toronto Diocesan Choir School. Apart from and in addition to much composition, the Doctor is busily engaged in the giant task of producing a new Plainchant Psalter for the New Canadian Prayer Book of the Anglican Church in Canada. "Holidays annoy me, they only interrupt my work," he says.

To know Dr. Willan is of course a privilege unmatched; to have been a student of his, an asset beyond evaluation; to be his friend and associate a treasured and enriching experience.

Honours and wide recognition have come to Dr. Willan over the years as so justly deserved. A commissioned composer for one of the homage anthems for the Coronation of Queen Elizabeth II, the recipient of several honorary degrees from leading universities; perhaps most treasured of all, was the Church's recognition of its faithful servant, when at the hands of the Archbishop of Canterbury, a Lambeth Doctorate was conferred.

A picture is worth a thousand words it is said, and the recently released film, "A Man of Music," by the National Film Board of Canada, gives a glimpse of the great man at work at both desk and church. It is with a sense of profound privilege that all who know and love Healey Willan join in sincere tribute and affectionate good wishes on this memorable anniversary.

George N. Maybee
Organist and Master of the Choristers
St. George's Cathedral
Kingston, Ontario

THE MEANING OF BAROQUE

Huskisson Stubington

The author, organist and master of the choristers, Tewkesbury Abbey in England, has written before for TAO. He is an indefatigable traveler, knows his way around; and is a regular contributor to British musical journals. We welcome him back to our pages.

If it were possible to bring back to life a representative American and Englishman of a hundred years ago, men of good education and culture, one might ask them a simple question: "What do you understand by the word *baroque*?" Their answer would almost certainly be: "We have never heard of it." Nor had they.

Even fifty years ago the word was little known, seldom used, and even less often understood. Yet nowadays it is used by everyone, everywhere, and very nearly about everything. There is talk about baroque music and baroque organs. Bach is called the leading baroque composer, and students go to Holland to study the baroque method of organ playing. People even talk about baroque statesmen and baroque books.

There is no end to it, and before long some bright person will be advertising baroque snackbar, or forming a baroque baseball team. The whole is becoming absurd, and my purpose is to discover the correct use of the word, and to see how far its application to music, and to organs in particular, can be justified.

Unfortunately I have had no opportunity of consulting American dictionaries, which may possibly be more helpful than their English counterparts. The latter are disappointing when one turns up the word baroque; they often contradict each other flatly, and he who consults them may find himself more confused than ever. Only one thing is certain: the average connotation of the word is derogatory. I have no doubt that Roget's *Thesaurus of English Words and Phrases*, a useful collection of synonyms and antonyms first published in 1852, is as well known in America as in my own country; if the reader will turn to Roget and look up *baroque* in the index, he will be referred to Section 853 which is headed RIDICULOUSNESS, not a very auspicious beginning.

Here he will find baroque in company with about forty other adjectives, of which the following are a fair sample: ludicrous, laughable, grotesque, rum, eccentric, outlandish, monstrous, preposterous, gimcrack, and contemptible. Some dictionaries hint at a Portuguese origin of the word, others frankly confess that they do not know where the word came from or what it originally meant.

To repeat, we may safely take the average use of the word, especially by the older writers, as meaning something derogatory. And, in its original connotation I suppose it could quite justifiably be used for almost anything of which one disapproved. On the other hand, the word is now definitely recognized as an art term, being so applied to a certain form of architecture and to the plastic arts associated with it. I shall show that, here again, baroque was first used disparagingly, though opinion has now shifted so completely as to give the abused word quite a different meaning.

Before going further I would say emphatically that the last thing I wish to do is to provoke a religious argument in the pages of TAO, which would be unwarranted from every point of view; on the other hand, I do not think it possible to explain the specialized use of the word without some deep consideration of the religious beliefs and practices of a past age. These things seem to be vital, and go far to explain mat-

ters which could otherwise remain inexplicable. I will try to give the undeniable, historical facts.

The 16th and 17th centuries were marked by a great reform movement, not only in England but also in many European countries. It began as a simple attempt to purge the Catholic Church of certain medieval accretions and extravagances, political as well as spiritual; in its later stages it sometimes meant the complete overthrow of the church in certain places. In one region its effect was gentle, in another it was violent and wholesale. Northern Germany and Holland are good examples (FN.1); in the former, the setting up of the Lutheran Church produced a form of worship that had some resemblance to that of the Catholic Church, which it had displaced.

But the Dutch Reformed Church meant the complete stripping of the medieval churches of all their ornaments, and the practice of a religion that was the very antithesis of the Catholic faith.

As one would have expected, Rome met these changes with a vigorous reply, which took the form of the counter reformation, undertaken chiefly by the Jesuits, and this manifested itself wherever conditions were favorable. One of the most spectacular of these manifestations was a tremendous program of church building, with the result that church after church, monastery after monastery, sprang up, with every circumstance of magnificence, a visible reply to the work of the reformers. This was naturally affected by local conditions, and Austria, Southern Germany, and certain parts of Switzerland, proved particularly fertile ground.

I referred to a new style of architecture, and must now give some indication of the lines it followed. Gothic art had already reached and passed its climax; the Italian renaissance had made a brave attempt to revive the classical conceptions of ancient Greece and Rome. But enthusiasm for the pure classical style did not last for long, and Italian builders were soon fidgeting with new ideas. So it was inevitable that an attempt should be made to combine the adventurous gracefulness of gothic with the formalism of the classic style; it was also natural that Rome, from which city the counter reformation had been directed, should see the first experiments in the new architectural style.

Two Roman churches may be mentioned as examples: Sant'Andrea al Quirinale—a Jesuit foundation, and San Carlo alle Quattro Fontane. Here we find walls that are curved instead of being straight and flat; here is a new but masterly use of perspective, both to create illusion of space and distance, as well as to focus the eye upon the high altar as the most vital point of the building.

No doubt there was much head shaking when the citizens of Rome saw these buildings for the first time, and it is not surprising that someone described them as *barocca*—yes, our old friend baroque in Italian form. It is the same all the world over; produce something new, something that is not immediately understood, and someone is sure to call it by a derogatory name. Have we not done it ourselves?

But whether the good people of Rome liked their new churches or not, the new style had no intention of being suffocated at birth. Already architects such as Bernini and Michaelangelo—voices which had been crying in the wilderness—saw their chance

Footnote 1. I use the term North Germany and Holland for simplicity; the reader will understand that actual geographical boundaries have undergone many changes since the period about which I am writing.

and seized it. The new movement surged forward with an impetus that no man could halt. But we must always remember that this spate of activity was largely religious in origin, that it was sponsored by the counter reformation, and that it was in itself a protest against Protestantism.

An English author, James Lees-Milne puts the matter very well in his book *Roman Mornings*, (London, 1956) where he points out that the Catholic Church of the 17th century turned its attention to the spiritual welfare of the masses, and that it had learnt a lesson from the reformers. He goes on to describe the baroque church as "the heavenly mansion of the poor man's prayers," a sanctuary where warmth, color, splendor and magnificence could hold a greater attraction for the ordinary man than the cold and dismal gloom of the Protestant temple.

This, then, was the beginning of the baroque movement which rapidly spread to other parts of Europe. Catholic France was little affected, nor could baroque art be expected to flourish in avowedly Protestant regions, though strangely enough a distant sympathy with baroque ornament eventually showed itself in the non-Catholic churches of Scandinavia. Spain and Portugal eagerly accepted the new style, but proceeded to stultify it by endless exaggeration.

As I have already pointed out, Austria and Southern Germany saw the finest flowering of baroque art, and another English writer, Monk Gibbon, well expresses it when he says that whereas these two countries display the virtues of baroque, others exhibit its vices.

Most of the baroque churches have a plain or even severe outward form, perhaps to typify the life of the Christian here on earth. But the interior, suggestive of the life to come, will be a riot of color and beauty, and he who visits such a church as Ottobeuren in Bavaria for the first time will find the experience breathtaking. Not even the vast spaciousness can destroy the feeling of homeliness and warmth. Light pours into the building, yet not a window is visible as one stands at the western door. If

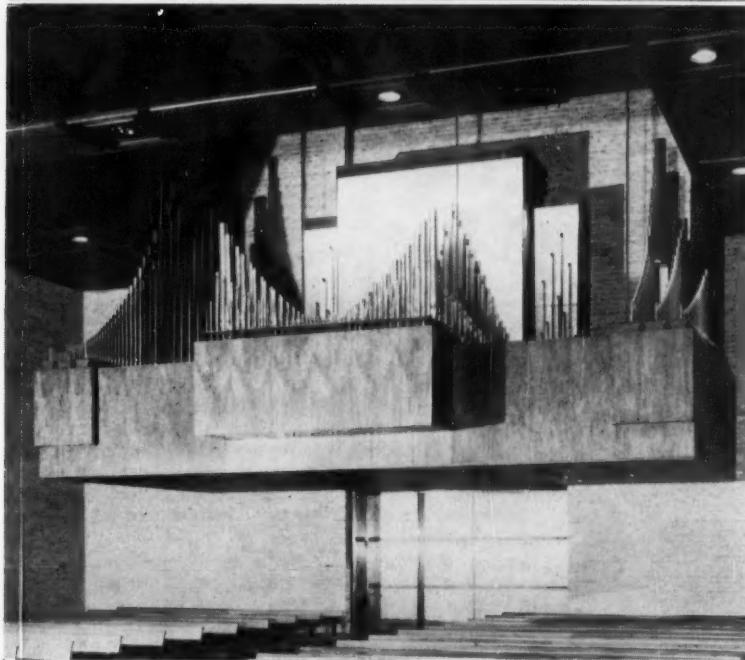
any one sensation predominates it will probably be that of color, for here are all the hues of the rainbow in splendid brilliance, yet everything is harmonious.

Having recovered from his initial surprise, the visitor will find, as he walks about the building, that every item, be it altar, organ case, pulpit, or the glorious frescoed ceiling at a dizzy height above him, will be a work of great art. For these churches were built by architects who had a perfect sense of design and proportion. They were masters of perspective, and the fertility of their imagination was almost unbelievable. Associated with them was a great army of woodcarvers, sculptors, painters and workers in stucco, all of them competent to a degree, and many of them truly inspired.

Quite often, on seeing such a church for the first time, an English or American visitor will express genuine admiration, but will also complain that the effect is too theatrical. This is a reasonable criticism, but we must remember that the whole outlook and philosophy of the baroque builders was different from our own. I really believe that if one of those architects could come back to life he would answer the criticism in some such way as this: "You are right, my friend, my work is theatrical. But drama has always been fostered by the Catholic Church. And the greatest drama of all time was the Sacrifice on Calvary, that same sacrifice which is offered daily at the altar of this and every church. This is a theatre indeed; the sanctuary is its stage, the priest and his assistants are the chief actors, while the ordinary men, women and children are the visible audience. But do not forget that there is a great invisible audience which no man can number—the hosts of saints and angels; you will see that I have placed figures of them on pillars, walls, ceilings, and they are there to remind us of the great company of heaven."

And the architect might ask the visitor: "Why do you go to the theatre? Is it not to be taken out of yourself, to get away from the cares of your daily life, to spend a little time in the pleasant world of fantasy? Very well. In

(Continued on page 14)

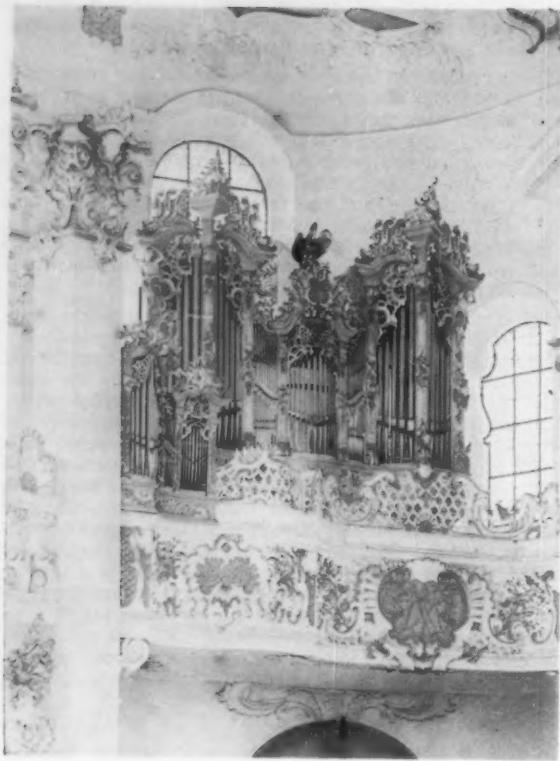


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WIES, Upper Bavaria: The Pilgrimage Church

This lovely building has been described as the most beautiful village church in Germany. It was the last work of the famous architect Dominicus Zimmermann, who began it in 1746. Wies stands in the meadows at the edge of a forest, with a background of mountains, and is a favorite place of pilgrimage. The inner walls of the church are of dazzling white, though the ceiling frescos and other adornments present every hue of the rainbow, yet everything is harmonious to the degree. The lovely organ case was probably designed by Zimmermann himself; although chiefly white and gold, it has many suggestions of other colors as well. The name of the original organ builder is unknown; the instrument was rebuilt in 1928 by Siemann of Munich, and has two manuals and 27 speaking stops.

Copyright Photo: H. Stubington

the same way, people come to this church so as to set aside their earthly cares and to be reminded of the joys of heaven."

And we ourselves will agree or disagree, according to our individual upbringing and outlook. Whether it makes sense or nonsense, this is, I am sure, the real meaning behind a great façade of imagery and splendor. For as Monk Gibbon has said, the dominant motive of the baroque architect was enchantment: "he designed a building as another man might paint a picture," whereas the modern architect's motive is function and utility. And I would go as far as to say that baroque is even more than an art style—it is a philosophy in itself.

At the risk of tediousness, I must repeat that baroque art was very largely fostered by a fervent religious movement; however, it did expand to some extent in the form of civic and domestic architecture. In cities like Innsbruck and Salzburg there are many houses which owe their beauty to the baroque influence, and Mozart's birthplace is one of them. Many a palace, such as Schloss Nymphenburg in Munich, is now a rich treasurehouse of baroque, and it was natural that baroque feeling should inform the design of the very gardens in which such buildings stand.

The use of the word seems to be well justified in such cases as these, but there, I think, a dividing line should be drawn. For we have now established two quite reasonable applications of this troublesome word: first, in its

basic or original sense as a term of disapproval; and second, as a description of an architectural style and of the allied arts which accompanied it. But in view of this specialized, secondary use, it might be well to discontinue the original application. I may personally happen to dislike jazz, but I am hardly entitled to describe it as baroque music. After all, there are plenty of other words that can be applied to the things of which we disapprove.

Conversely, we have no authority for the careless, indiscriminate use of the word baroque in connection with simply anything that happened to occur simultaneously with the spread of genuine baroque art in Germany or Austria. As an example, let us look at the commonly made statement that Bach was the greatest baroque composer.

If we use the word in its first sense we can only mean that Bach was the most grotesque and ridiculous composer, a conclusion with which no person in his senses would ever agree. But to apply it with its second meaning, even with a complimentary intention, is to ignore historical fact.

For Bach was a Lutheran, who devoted much of his professional life to the work of the Lutheran Church, a body that could never have approved of the doctrines and practices of those who created baroque art. It is on record that Bach did pay one visit to Dresden, which was his only contact with baroque architecture, and we are told that he disliked what he saw. This is not surprising. The poor man could hardly be expected to like it; it was alien to his whole outlook, and he obviously had no chance of beginning to understand it.

Not long ago I saw a television program entitled "Baroque Art in Bavaria;" this showed many pictures of Wies and Diessen, two of the loveliest churches in Germany. These were excellent, but the background music consisted of extracts from Handel's *Messiah*, which the announcer had the audacity to describe as typical baroque music. But why Handel, who was a confirmed Protestant, if ever there was one? What amazes me is that the program producer should have overlooked Mozart. Mozart was born in a baroque house; he spent his life in two cities that were saturated with baroque art and philosophy, and was fully in sympathy with the aims of those who created this art and outlook.

Architecture has been described as frozen music; if this fancy be allowed, I can only say that the polyphony of Palestrina suggests a romanesque building to me, and that the Bach *B minor Mass* reminds me of a great gothic cathedral, whereas a Mozart symphony, with all its joyous color, can transport me in thought to those magnificent churches of Austria or Bavaria that are radiant in color and full of exquisite ornament.

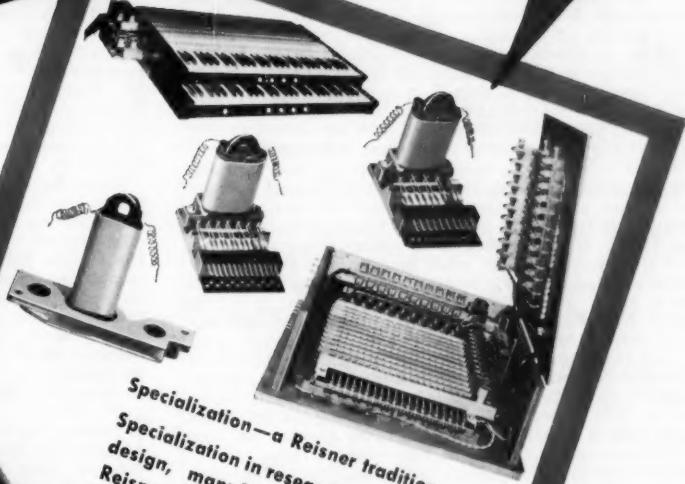
It is possible that some people have been led astray by a consideration of musical style. For example, there are dozens of arias to be found in the Bach cantatas where a simple melody is surrounded by a marvelous texture of arabesque. This could easily be taken as a musical parallel of baroque construction and ornament. And I have no objection to calling it *baroque in style*, but it does not make Bach a baroque composer. Precisely the same things could be said of Chopin, who was perhaps the greatest genius where pure ornament was concerned; and I have no doubt that if Chopin had been born fifty years earlier he, too, would be upheld as an example of baroque genius.

I apologize if my statements have sometimes seemed dogmatic, but I do feel that musicians and musical writers ought to regard word accuracy as a matter of importance. Scientists simply have to be accurate. If a chemist is asked for a bottle of ammonia, the customer will be angry on finding that he has been given sulphuric acid instead, and the fact that the bottle contains acid though labeled ammonia will do nothing to lessen his wrath. I have left no space for the baroque organ (if indeed there is such a thing); this will be dealt with in the final part of this article.

The concluding portion of Mr. Stubington's article is scheduled for publication in the December issue of TAO.

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A HISTORY OF WESTERN MUSIC

This is a sufficiently important book that TAO offers its review in article form. Published by **W. W. Norton & Co., Inc.**, 55 Fifth Ave., New York 3, it has 657 pages, sells at \$8.95. The jacket notes may be quoted as a beginning of this review: "A History of Western Music, [by Donald Jay Grout] now provides a text of impeccable scholarship, modern in approach, beautifully written and proportioned for the study of music history."

And the book is modern in approach, is written for easy reading, with excellent illustrations; however, the scholarship is not just what is claimed.

First, in its favor, in addition to the above-mentioned aspects, the author is on firm ground in the *Ars Antiqua* and *Ars Nova* periods of history. A good proportion of space and attention is given music of the earlier periods. Still, when we approach the vital periods of later eras, those which are now so much reflected in contemporary musical thinking, there is a considerable reluctance to speak with the same kind of apparent knowledge and with an understanding of what has happened, perhaps even what is happening.

Secondly, it is necessary that we maintain close association with contemporary endeavors in the writing of musical histories as well as the musical literature for instruments, ensembles of all kinds, and that music which is purely theoretical without serious thought of possible performance. Therefore it is recommended most strongly on this basis.

The book is interesting for what it does not say as well as for what it does; and while one might argue that it is this upon which one must base a judgment, this is not entirely correct. A history of music which is supposed to relate past, present and tomorrow, as it were, in a relative stream of sensible continuity, must be considered for the obvious weaknesses manifest in its contents. This book contains many loopholes in this respect. Without attempting to list these in any semblance of entirety (but to give readers an idea of what is lacking), let us point out some of them.

Of special interest to organists is the illustration on page 65. The second sentence of the description of the picture says "A miniature from a late eleventh-century Bible." It would have been as well to have identified this positively as the picture of the City of God from the Bible of Saint Etienne-Harding (page 13 verso of Tome III) finished at the abbey of Citeau in the year 1109. This is hardly late 11th century! Organists will be interested in the organ in the picture since it shows how wind was fed to the pipes.

On page 167, citing masses without *canti firmi*, Dr. Grout calls attention to Ockeghem's *Missa cuiusvis toni* as one which derived its title from its structure. For the uninitiated even in this field, he could well have added one sentence telling that this structure was a result of the fact this mass can be sung in the first, third, fifth or seventh mode depending upon which clef signs are used. On the next page, he states that the works of Obrecht differ from those of Ockeghem, but makes no specific effort to present this difference, which at this point in history is of considerable importance.

The maximum obscurity in the text is achieved on page 296 in the discussion of Schütz. "In 1636 and 1639, during years when war had sadly reduced the Electoral Chapel, Schütz published his *Kleine geistliche Konzerte* . . ." One can wonder if the author is aware of the role of the war known as the Thirty Year's War or just how the chapel was reduced. Still later, speaking about Blow's two terms in Westminster Abbey, no mention is made as to why this was the case. This would be of interest to organists. He resigned and Purcell took his place until his death, when Blow again held the position.

The section on Beethoven is rather commonplace from a musicological point of view. The author seems to be carried away with the magnitude of the man, and in all these discussions there is no mention of Johann Rüst! Dr. Grout defines in a general way that Brahms' technique of building a melodic line on or around notes of the triad, sometimes with the omission of the root, is a mannerism. One should certainly know this is an element of style, as is used in practically every composition Brahms wrote. Surely a mannerism has a different sort of application.

In the same general period, writing about Bruckner, the author gets things in reverse order in stating (on page 543) that "Bruckner was an organist is evident from his orchestration. The various instruments or instrumental groups are brought in, opposed, and combined like contrasting registers or manuals of an organ; moreover, the expansion of thematic material is often effected by piling up massive blocks of sound in a way strongly suggestive of an organist's improvisation." I wonder, if by this, we could assume that Rimsky-Korsakoff was an organist! The remark concerning Franck on page 510 is somewhat amusing: "The choral writing of

Gounod, Liszt, and Franck is too uniformly homophonic to be always effective. . . ."

In writing about piano music Dr. Grout's remark about Weber does not meet with the agreement of those who know this music first hand. He says "His style is rhythmic, picturesque, full of contrast, and technically brilliant, but without profound content." Has Dr. Grout played the Weber sonatas recently? His mention of the Mendelssohn organ sonatas causes a question: specifically mentioning the third and sixth sonatas as ones based upon chorales, he omits the very powerful one based on St. Anne, the first sonata.

Uneven consideration is again apparent in that Brahms is given very little comparative thought. A true giant such as he should bear much more discussion in such a history.

Obviously ignorance of the organ music of Franck is expounded by this sentence of page 523: "His compositions for organ include several sets of short pieces, and three so-called *Chorales* (1890), which actually are skillfully developed fantasias on original themes." These "short pieces" include the Prelude, Fugue and Variation, Prayer, Pastorale, and Finale in B Flat. These are not short pieces, and I have not included the *Grand Pièce Symphonique*. Not until now did I realize that the *Chorales* were fantasias. Also the French do not spell this word with a final "e."

Later he states that *Les Préludes* impressed many composers and mentions several works so inspired. *Danse Macabre* is one such. Of course this was a song which Saint-Saëns orchestrated. Writing further of Brahms: "The Andante of the Fourth Symphony is one of Brahms' balladesque movements, the mood being suggested by the modal (Phrygian) tinge of the introduction and principal theme. The finale of this symphony is written in an unusual form: a passacaglia or chaconne. . ." It is odd how the author can obscure a point such as a "modal tinge," and to say that either the passacaglia or chaconne (and which is it, sir?) is an unusual form is ridiculous.

Dr. Grout again obscures the point in speaking of *Istar* in calling this work a "quasi-programmatic" set of variations. Anyone who has read Canto VI of *The Epic of Izdubar* cannot but gasp at such a statement. He also disposes of Dukas in three words: "The Sorcerer's Apprentice." Does not anyone know the great Sonata in C Major for piano, by Dukas? This is a great piece, of immense difficulty. Perhaps this is why it does not show up here.

This sort of thing goes on between the covers of this book. No mention is made of Malipiero. Respighi is mentioned in one sentence along with nine other composers. For the man who almost single-handedly revived, or initiated in the minds of some, Italian orchestral music, this is hardly just.

To complete the picture, the following are omitted from mention at all: Howells, Berkeley, Rubbra, Rieger, Pijper, Badings, van Lier, Martinu, Leibowitz, among so many more. For a history which is contemporary it does almost no work at all in the field most closely upon us. And while this may not be history until tomorrow, the present is continually becoming an indelible part of a changeless past and for this reason merits, nay demands, searching appraisal.

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Editorially Yours

Who's Winning?

A newspaper article on the effect of skyscrapers climbing ever higher in the borough of Manhattan of the City of New York, read not long ago, had a remark, pertinent in transfer to the scene many of us work in: the church.

We quote: "In spite of the over-praised lighting systems that supposedly provide 'daylight glow' in windowless interiors, complaints continue to be heard from personnel who still long for a glimpse of sky—oblivious to statistical and physiological 'proof' that they no longer need it."

Where's the pertinent transfer? Well, it may be a bit of a neat trick, but our editorial imagination conjures up a clear "sound picture" of all too many churches today, with areas which provide acoustical climates sharply opposed to those conditions which promote dynamic corporate worship. Let us transfer the above quotation to the worship room.

In spite of over-praised acoustical control systems that supposedly provide "good hearing" in reverberation-less interiors, complaints continue to be heard from clergy and musicians and laity who still long for those rooms in which speech and music can be "glimped" (heard) with dynamic realism and satisfaction—oblivious to a statistical and physiological "proof" that clergy, musicians and worshippers no longer need the foundation stones of past experience and past conditioning.

Assuming we may have a point here, let us develop it a bit. On all sides today we find worship spaces, the interior surfaces of which are so padded and muffled by commercial absorbents, that speech—to be intelligible at proper level in all parts of the room—must be boosted electronically by a reinforcement system. Sung and instrumental music is brittle, hard, coarse, dull, lifeless, vapid, largely because the top end of the sound spectrum has been swallowed by acoustical materials.

Why is speech impaired in these padded cells? Because

the damping action of commercial acoustical materials (including carpeting, we would add) destroys the travel paths of walls, ceiling and floor, upon which speech must course if it is to be heard with honesty, fidelity and completeness.

Why is music impaired in these padded cells? As we stated above, because travel paths have been blocked and stifled. The result, for the choir, is largely to defeat their efforts, for seldom can they be heard with any degree of faithfulness. For the organ, quality of sound is greatly impaired because of the ruinous action by acoustical absorbents on over- and under-tones, and, for that matter, on practically all the organ builder has conceived as best in organ tone. For the congregation, this stifled, padded interior induces a feeling of isolation, usually inhibits the will and desire for corporate participation in worship.

Add to this the vastly important factors in architectural design of space shaping and the intelligent planning of inter-related functioning elements in the worship service (clergy, music and congregation), and this ill result is magnified, aggravated and intensified.

As stated before in these columns, we wonder which is the more important: humanity or science—past conditioning and experience as against mathematical formulae supposedly representing "good hearing conditions."

We have no wish to return to methods of achieving acceptable acoustical environment purely by accident. But we cannot escape the feeling that until acoustical scientists can come up with formulae and criteria, realistically and compassionately based in the real purposes of sound in worship—until this has been realized and put into practice—until then we shall be forced to function in worship spaces, the characteristics of which approach the "soundlessness" of the interior of a fur-lined match box.

There are indications today that acoustical engineers and consultants are more and more taking into honest account those intangible purposes of sound in worship, subjective as they must necessarily be in many instances, in developing their decisions. We are hoping that eventually the invitations extended several acousticians, to write informative and helpful articles for TAO readers, will be accepted.

When the time arrives that acousticians are willing to present in terminology understood by the layman their reasoning, philosophies, and methods, we sincerely believe the start will have been made toward solution of many problems. We further state that we have no hatchet out for acousticians—or any other one factor—but we have the feeling acousticians hold, in possibly too large a degree, the key to the future of speech and music in worship.

We would also hope for the same amount of open, honest remarks from architects, organ builders, clerical bodies, and other group factors here so importantly inter-related. May we all hope the time may not be far off that the combined efforts of all concerned will result in the best possible "living" and "working" conditions for all those who labor in the vineyard of the Lord.

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Mixtur
Trompet, 8 ft.

RYGPOSITIV

Gedakt, 8 ft.
Principal, 4 ft.
Rørflejte, 4 ft.
Gemshorn, 2 ft.
Sesquialtera
Scharf
Dulcian, 8 ft.

BRYSTVAERK

Gedakt, 8 ft.
Gedaktflejte, 4 ft.
Principal, 2 ft.
Nasat, 1 1/3 ft.
Oktav, 1 ft.
Regal, 8 ft.
Tremulant

PEDAL

Subbass, 16 ft.
Principal, 8 ft.
Gedakt, 8 ft.
Nathorn, 4 ft.
Kobbefflejte, 2 ft.
Mixtur
Fagot, 16 ft.
Skalmej, 4 ft.
Koblinger 4:
Rygpositiv/Hovedvaerk
Brystvaerk/Hovedvaerk
Rygpositiv/Pedal
Brystvaerk/Pedal



Gallery installation of Wicks organ in The Society for Ethical Culture, showing center pipe grouping (see console photo) and side pipe and screen placements.

WICKS ORGAN COMPANY
Highland, Illinois
THE SOCIETY FOR ETHICAL CULTURE
New York, New York
Dedicated: November 22, 1959
Recitalist: Claire Coci
Organist: Ashley Miller
Voices—35. Ranks—41. Stops—50.
Borrows—7. Pipes—2630.
GREAT

All ranks 61 pipes unless otherwise noted.
Quintaton, 16 ft.
Principal, 8 ft.
(Gamba, 8 ft., Ch.)
Harmonique Flute, 8 ft.
Gemshorn, 8 ft.

Octave, 4 ft.
Twelfth, 2 2/3 ft.
Fifteenth, 2 ft.
Fourniture, 4 ranks, 244
(Trumpet, 8 ft., Sw.)

SWELL

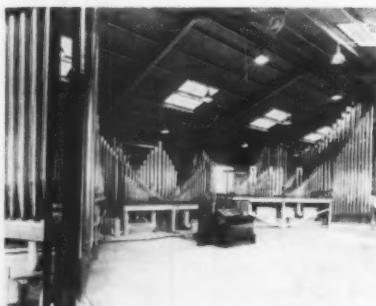
All ranks 68 pipes unless otherwise noted.
Bourdon, 16 ft.
English Diapason, 8 ft., 80
Salicional, 8 ft.
Voix Celeste, 8 ft., 56
Rohrfloete, 8 ft.
(Geigen, 4 ft.)
Flauto dolce, 4 ft.
Piccolo, 2 ft.
Plein Jeu, 4 ranks, 244
Contra Fagotto, 16 ft.
Trumpet, 8 ft., 80
Oboe, 8 ft.
(Clarion, 4 ft.)
Tremulant

CHOIR

All ranks 68 pipes unless otherwise noted.
Dulciana, 16 ft.
Geigen Diapason, 8 ft., 80
Gamba, 8 ft.
Konzert Floete, 8 ft.
Erzähler, 8 ft.
Erzähler Celeste, 6 ft., 56
(Geigen Octave, 4 ft.)
Copula, 4 ft.
Nazard, 2 2/3 ft., 61
Flautino, 2 ft., 61
Tierce, 1 3/5 ft., 61
Clarinet, 8 ft.
Tremulant

PEDAL

(Resultant, 32 ft.)
Principal, 16 ft., 32
Bourdon, 16 ft., 44
(Lieblich Gedekt, 16 ft., Sw.)
(Dulciana, 16 ft., Ch.)
Principal, 8 ft., 32
(Bourdon, 8 ft.)



Society for Ethical Culture organ in the Wicks Organ Company erecting room.

(Rohrfloete, 8 ft., Sw.)
Octave, 4 ft., 32
(Rohrfloete, 4 ft., Sw.)
Bombard, 16 ft., 56
(Bombard, 8 ft.)
(Trumpet, 8 ft., Sw.)
(Bombard, 4 ft.)
Cougler 25:
Gt.: G-16-8-4. S-16-8-4. C-16-8-4.
Sw.: G-8. S-16-8-4.
Ch.: S-16-8-4. C-16-8-4.
Pd.: G-8-4. S-8-4. C-8-4.
Combons 36: G-6. S-6. C-6. P-6. Generals-6.
Masters-6.
Cancels 5: G. S. C. P. Tutti.
Crescendi 3: S. C. Register.
Reversibles 4: GP. SP. CP. Sfz.

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Toccata
(Dedicated to Miss Coci)
(First American performance)
Bielawa

Musette
Fileuse
Variations on a Noël
Dupré
Dupré
Dupré

Following is the builder's commentary on this organ installation.

In the designing of the instrument for The Society for Ethical Culture, we had a number of problems to overcome in order to be able to get cohesion between



Sightline console

all of the divisions of the instrument. The previous installation was one located on extremely different elevations, boxed in and restricted, so that it was impossible to hear the instrument properly or to be able to keep it in tune.

Our object was to have a free standing type of installation and therefore suggested the balcony for this organ where it could all be kept out in the open and on one level. The stoplist was designed in connection with Claire Coci. Ashley Miller is the regular organist for the Society.

Each division of the instrument is a complete organ in itself building up from soft to power sets so as to have no break or gap in the tonal structure. Furthermore, there is no duplication of tonal colors and each voice is completely distinctive in scaling and treatment so as to afford a rich variety of tone colors to choose from in registration.

A further examination will show that there is adequate pedal to balance out the entire instrument. So many specifications today are lacking in adequate pedal divisions because of the expense involved to the builder in putting in the large pipes. Without an adequate array of large pedal pipes so much of the splendor and grandeur of the majestic pipe organ is lost.

This instrument embodies one of the newest Eye-Line design consoles. The console is built on a 45-degree angle rather than the rectangular or box type of console. It gives the organist a feeling of freedom and openness which is inspiring, enables the organist to direct the choir as well, since the music rack starts immediately on the elevation of the Swell keyboard rather than at the top of the console.

37-PIPE PORTATIVE ORGAN

In the summer of 1959 I took upon myself to build a portative of minimum weight and size. From a piano that had gone through a fire I salvaged a section of keyboard, and from the old or-



high (exclusive of pipes), and weighs 100 pounds more or less, is easily portable in a station wagon.

The pipes were the Choir Nazard at First Congregational, are tapered, are now a 4-foot Gemshorn. The bottom two pipes are unstopped wood that match tonally, since the CC of the Nazard ran out at GG. The pipes had been added to the old Odell by E. M. Skinner and were playing on 6 inches of wind. Naturally I had to do some revoicing to work them on a low pressure.

We first used the organ publicly last December when the Nine-O'clock Choir from Truro Parish, Fairfax, Virginia, sang carols by candlelight at Woodlawn Plantation, the early 19th century mansion, home of Nellie Custis Lewis, near Mount Vernon. The organ is now in my home in Manassas, Virginia.

Cleveland Fisher

AUSTIN ORGANS, INC.
Hartford, Connecticut
FIRST CONGREGATION CHURCH
Riverside, California
Dedication: March 22, 1959
Recitalist: Robert Derick
Organ-Chairmaster: Robert Derick
Voices—28. Ranks—38. Stops—35. Borrowings—7.
Pipes—2292.

GREAT
All ranks 61 pipes unless otherwise noted.

Principal, 8 ft.
Rohrfloete, 8 ft.
Octave, 4 ft.
Spitzfloete, 4 ft.
Super-Octave, 2 ft.
Quint, 1 1/3 ft.
Sesquialtera, 2 ranks, 122
Mixture, 4 ranks, 244
Trumpet, 8 ft.
(Chimes, 25 notes, in Choir-Positiv)

SWELL
All ranks 68 pipes unless otherwise noted.

Gedeckt, 8 ft.
Viola, 8 ft.
Voix Celeste, 8 ft., 56

Principal, 4 ft.
Nachthorn, 4 ft.
Gemshorn, 2 ft.
Mixture, 3 ranks, 183
Trompette, 8 ft.
Tremulant

CHOIR-POSITIV

All ranks 68 pipes unless otherwise noted.
Nason Gedeckt, 8 ft.
Flauto Dolce, 8 ft.
Unda Maris, 8 ft., 61
Koppelfloete, 4 ft., 61
Octave, 2 ft., 61
Sharf, 3 ranks, 183
Cymbel, 2 ranks, 122
Krummhorn, 8 ft.
Cymbelstern, 3 bells
Tremulant

PEDAL

PEDAL
(Principal, 16 ft., 12, Gt.)
Bourdon, 16 ft., 56
Principal, 8 ft., 44
(Gedecktfloete, 8 ft.)
(Choral Bass, 4 ft.)
(Gedecktfloete, 4 ft.)
Mixture, 2 ranks, 64
(Sharf, Ch.-Po.)
(Posaune, 16 ft., 12, Gt.)
(Trumpet, 8 ft., Gt.)

Couplers 26:
Gt.: G-16-8-4. S-16-8-4. C-16-8-4.
Sw.: S-16-8-4. C-8.
Ch.-Po.: G-8. S-16-8-4. C-16-8-4.
Combos 43: G-6. S-6. C-6. P-6. General-14.
Cancels 5: G. S. C. P. General.
Reversibles 7: GP. SP. SG. S-P. Cymbelstern. Sfz.
Crescendi 3: S. C. Register.

The following information was supplied TAO by Mr. Frederick Mitchell of Austin Organs, Inc.

The entire stoplist was designed to give a maximum flexibility for the performance of classic contrapuntal and modern music, as well as to meet all the accompanimental demands of the church service.

The overall ensemble was designed for a gentle brilliance, giving the illusion of volume through a controlled in-

gan in First Congregational Church, Washington, D. C., razed in 1959, came the pipes. The rest of the organ I built myself. The "case" is of contemporary Danish design, made of white pine and mahogany.

The little instrument has 37 keys, with mechanical action, and 37 pipes, ranging from FF up three octaves. It is foot pumped, hence is definitely not "electric organ!" It is 36 inches wide, 27 inches deep at the floor, and 47 inches

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tensity, rather than a mere loudness from a few powerful ranks. There is a great variety of color in the different ranks represented, none of which is loud, each having an individual value, and yet a significance in the total ensemble of its respective division.

The instrument is divided in two chambers on opposite sides of the chancel, the Great and Pedal divisions in the north chamber, Swell and Choir-Positiv divisions in the south chamber. Tonal openings into the chancel are very large and free. The entire instrument is on 3 1/2" wind pressure, with pipework largely unnickled.



ROBERT DERICK

Ciacona	Buxtehude
Toccata and Pastoreale	Pachelbel
If thou but suffer God to guide thee	Bach
In dulci jubilo	Bach
Toccata and Fugue in D minor	Bach
Benedictus	Reger
Canon and Fugue	Rieger
O God, Thou holy God	Karg-Elert
Scherzetto	Vierne
Carillon	Delamarter
Finale (Symphonie 1)	Widor

REUTER ORGAN COMPANY
Lawrence, Kansas

FIRST PRESBYTERIAN CHURCH
Colorado Springs, Colorado

Dedication: April 24, 1959
Recitalist: Virgil Fox
Organist: Dorothy Schlegel
Voices—41. Ranks—50. Stops—66. Borrows—12. Pipes—2870.

GREAT

All ranks 61 pipes unless otherwise noted.

Sub Principal, 16 ft.

Principal, 8 ft.

Rohrflöte, 8 ft.

(Solo Flute, 8 ft., Ch.)

Octave, 4 ft.

Koppelflöte, 4 ft.

Twelfth, 2 2/3 ft.

Super Octave, 2 ft.

Fourniture, 4 ranks, 244

(Trumpet, 8 ft., Ch.)

Chimes, 25 tubes

SWELL

All ranks 68 pipes unless otherwise noted.

Spitzflöte, 16 ft., 97

Geigenprincipal, 8 ft.

Rohrflöte, 8 ft.

Viole de Gambe, 8 ft.

Viola Celeste, 8 ft., 61

(Spitzflöte, 8 ft.)

Flute Celeste, 8 ft., 61

Principal, 4 ft.

Flute Harmonic, 4 ft.

(Spitzflöte, 4 ft.)

(Spitzquinte, 2 2/3 ft.)

(Spitzflöte, 2 ft.)

Plein Jeu, 3 ranks, 183

Basset, 16 ft., 80

Trompette, 8 ft.

(Basset, 8 ft.)
Hautbois, 4 ft.
Tremolo

CHOIR

All ranks 68 pipes unless otherwise noted.

Solo Flute, 8 ft., 61

Gedeckt, 8 ft.

Dolcan, 8 ft.

Dolcan Celeste, 8 ft., 61

Fugara, 4 ft.

Nachthorn, 4 ft.

Nasard, 2 2/3 ft., 61

Blockflöte, 2 ft., 61

Tierce, 1 3/5 ft., 61

Sifflöte, 1 ft., 61

Cymbale, 3 ranks, 183

Fagotto, 8 ft.

Trumpet, 8 ft., 61

Schalmei, 4 ft.

(Clarion, 4 ft.)

Tremolo

PEDAL

(Acoustic Bourdon, 32 ft.)

Principal, 16 ft., 32

(Sub Principal, 16 ft., Gt.)

Bourdon, 16 ft., 56

(Gedeckt, 16 ft., 12, Ch.)

(Spitzflöte, 16 ft., Sw.)

(Gedeckquinte, 10 2/3 ft., Ch.)

Octave, 8 ft., 44

(Sub Principal, 8 ft., Gt.)

(Bourdon, 8 ft.)

(Gedeckt, 8 ft., Ch.)

(Spitzflöte, 8 ft., Sw.)

(Spitzquinte, 5 1/3 ft., Sw.)

(Super Octave, 4 ft.)

(Bourdon, 4 ft.)

(Solo Flute, 2 ft., Ch.)

Mixture, 3 ranks, 96

Bombarde, 16 ft., 56

(Basset, 16 ft., Sw.)

(Bombarde, 8 ft.)

(Basset, 8 ft., Sw.)

(Bombarde, 4 ft.)

(Chimes, Gt.)

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Bourdon, 8 ft.

Gemshorn, 8 ft.

Gemshorn Celeste, 8 ft.

Spitzflöte, 4 ft.

Lieblichquinte, 2 2/3 ft.

Doublette, 2 ft.

Oboe, 8 ft.

Tremolo

ANTIPHONAL PEDAL

Prepared for in console only.

Gedeckt, 16 ft.

Gedeckt, 8 ft.

Gedeckt, 4 ft.

Couplers 24:

Gt.: G-16-8-4. S-16-8-4. C-16-8-4.

Sw.: S-16-8-4.

Ch.: S-16-8-4. C-16-8-4.

Pd.: G-8-4. S-8-4. C-8-4.

Combons 39: G-9. S-6. C-6. P-6. General-12.

Cancels 1: General.

Onoroffs 3: GP. SP. CP.

Reversibles 4: GP. SP. CP. Sfz.

Crescendi 4: S. C. Ant. Register.

VIRGIL FOX

Sinfonia: Now thank we all our God

In dulci jubilo

Come, sweet death

Toccata in F Major

Northern Lights

Suite, Opus 5

Giga

Greensleeves

Fantasy and Fugue on the Chorale: How

brightly shines the morning star

The following information was supplied TAO

by Mr. Franklin Mitchell of the Reuter Organ

Company.

This organ is divided on each side of

the chancel, with the installation really

very good for this type. The Choir division is above and behind the Great so it is not at all blocked and, at the same time, the Great has a good solid reflecting wall immediately behind it. Along with the Great is located the primary Pedal ensemble material.

The Swell is on the opposite side in a fine chamber with a big opening. Other than the fact that the tone comes from the side rather than straight in front, I am quite willing to accept this chamber as equally as fine as any swell box installation I have seen. Actually, it is simply a built-in swell box. It is the big opening which is the important factor.

The tone of the organ is another one of those items not easily described. Generally speaking, it is one of our most brilliant yet delicate instruments. By this, I mean to imply that no single rank—other than the big Trumpet—is actually very loud, but each of the stops throughout the instrument has a very high harmonic development.

A couple of ranks are worthy of specific mention. First, is the Great 16' Sub Principal. We worked this out with a very light, bright tone which on the initial attack has a charming "wisp." It is not really a chiff at all, but rather more like the petals of a flower unfolding as the flower blooms. The tone begins with a faint sound, slowly developing into its full speech. The full tone is quiet, rich and at the same time quite full, possessing unique charm impossible to describe. Its chief value in actual usage is found to be the providing of the usual left hand part in many of the Bach chorales such as "Ich ruf zu dir" and "Nun komm' der Heiden Heiland." Of course, other places were found especially suitable for this rank, but the above use is truly superb.

The other rank of considerably unique value is the Choir Gedeckt. However, the entire Choir ensemble was treated similarly, so that it is not quite proper to single out an individual stop exclusively. They all possess a reasonable chiff though not to such an extent that it sounds like loose relays somewhere. There is only sufficient chiff to provide clean articulation free of disturbing peculiar harmonics at the attack of each pipe. The full ensemble actually is treated as though it were a Positif of one form or another (whatever a true Positif is!).

Yet one more individual rank which might deserve particular mention is the Pedal Mixture. Although most people seem to feel this should not include a third-sounding rank, I happen to be one who enjoys having this particular pitch represented since it adds so much fullness and richness to the pedal line. Of course, it has to be treated just right, which is probably why most people do not care for tierces in a Pedal Mixture, for very few ever use this multiple rank properly.

Of course, the acoustics of the room are important to the overall success of an instrument. Here they are very kind to the organ, tending only to absorb somewhat the higher frequencies more than the lower ones. There is not a long reverberation period, but neither is there unnecessary high absorption.



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SOME THINGS NEVER CHANGE — #7



There are many things that never change. As our final message in this series we cite the need to get along with people. Verne Badertscher, our chief installation man (shown here in informal session with fellow workers) likes people—and therefore gets along well with them. He and our other skilled associates help us preserve the Schantz tradition for building fine pipe organs.

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In Our Opinion . . .

TAO staff writers report their evaluations on the performance scene, on books, on organ and choral music, and on recordings.

RECITALS AND CONCERTS

CHOIR OF KING'S CHAPEL AND CAMBRIDGE FESTIVAL ORCHESTRA, King's Chapel, Boston, Mass., March 13. Daniel Pinkham, conductor.

Cantata: Who in weeping soweth J. L. Bach
Cantata: Come, and let us go up to Jerusalem J. S. Bach
Sinfonia from Cantata No. 156 Bach
(oboes, strings, continuo)
Aria: Kommet, her (K.146) (317b) Mozart
(soprano and strings)
Elegy, Opus 118 Beethoven
(Chorus and strings)
Chorale: Jesu, joy of man's desiring Bach
(chorus, oboe, strings, continuo)

The large audience which gathered in the Boston's historic old King's Chapel heard a genuine musical treat in this performance. The church that made musical history by having the first organ in any church in New England is still, two and a half centuries later, in the forefront of Boston's musical life.

Daniel Pinkham is the man currently responsible for this high musical position of King's Chapel, and his fine taste and recognized performing ability were evident in the planning and execution of this program. The recently-unearthed Ludwig Bach cantata with which the program began was in many ways also its high point. It is soon to be published by Concordia, and it is hoped that it will find wide acceptance, for it is an artistically constructed work fully worthy of the best Bach tradition, with many spots of great beauty, especially in the arias, which were extremely well sung. This performance was the first since April 1726, in St. Thomas Church, Leipzig, by the composer's cousin, J. S. B.

Indeed, one might even have the temerity to say that the Ludwig Bach offering did not lose a single iota of merit for being placed next to a shorter cantata by Ludwig's more illustrious relative, J. S. B. For one thing, it is doubtful the latter's Cantata #159 ranks with his best works in this medium, and it alone suffered from an unsuitable soloist.

The all-important alto voice did not have the clarity necessary for the proper performance from a most distressing fast vibrato, though in all fairness it should be said that intonation and time were accurate throughout.

After the performance a remark was overheard to the effect that this soloist was really a soprano, and may possibly have been a last-minute replacement, making a severe criticism unjust.

The Mozart aria, one that deserves to be heard at least as often as the more familiar "Exsultate, Jubilate" and "Vesperae Dominicum" in the soprano repertoire, was performed with fine vocal technique and obvious understanding, constituted another high point of this program. The Beethoven Elegy likewise proved another little-known treat, and director Pinkham should be commended for bringing these fine works into public notice. More imaginative and well-

planned programs like this would be an effective tonic against the "minutes of the last meeting" disease rightly criticized in a recent TAO editorial.

Lest any reader think that the playing of unfamiliar works was overdone, mention must be made of the instrumental piece at the offertory and the familiar extended chorale at the end, which few would fail to recognize. It is both revealing and refreshing to hear works of this type performed with their proper instrumental accompaniment instead of the usual organ transcriptions. As a matter of fact, not one note of organ was heard. Heresy? Try it for yourself some time and see.

BARBARA OWEN

HENRY HOKANS, St. Paul's Episcopal Church, Dedham, Mass., March 26.

Sinfonia to Cantata 29 Bach
We thank Thee, God Bach
Three Chorale Preludes Bach
Comest Thou Jesus, down from heaven
Deck thyself my soul with gladness
Now rejoice all ye Christians
Fugue in E flat Major (St. Anne) Bach
Folk Tune Whitlock
Sonata 1 Hindemith
Chant de Paix Langlais
Finale (Symphony 1) Langlais

Sponsored by the Boston Chapter AGO for the benefit of its scholarship fund, this recital was well promoted and consequently well attended. Additional interest was gained from the fact this was the first recital on a new Casavant installation, and designed by Lawrence Phelps.

While not large for a three manual, the organ is versatile, and this facet was not wasted by Mr. Hokans, whose registrations throughout were characterized both by interesting variety and sound taste. The program began with bold rhythmic playing of the sinfonia, then provided sharp contrast with the chorale preludes group. Both the first and third, lively and happy by nature, were effective in a bright manner. The more contemplative Deck thyself did not to this listener produce its desired effect. Verbal blows are always being exchanged between organists on the matter of the proper playing of Bach ornaments, so it must necessarily be a personal opinion which prompts the observation that in such a serenely joyous piece the over-fast trills and other ornaments made for nervous, jerky interruptions rather than contributing to the tranquil flow of the florid solo line.

All three Bach sections seemed consciously chosen for their variety, and the St. Anne again showed another side of the composer's complex musical personality. It was played at an even, dignified tempo, too slow for some speed worshipers, but which was refreshingly effective. Occasional rubatos and hesitations (apparently planned) did not, unfortunately, add to the total effect, marred the smoothness in places.

The second half struck a contemporary note, again was well planned from the standpoint of variety. Whitlock is not too often heard, Hindemith had good tempo, with well planned registrational contrasts. The first Langlais was appropriately played with an especially good and colorful flute against a rich celeste. With the Finale, the versatile Mr. Hokans seemed at his best. The work moved along brilliantly and rhythmically, to the obvious enjoyment of both audience and player.

BARBARA OWEN

ROBERT ELMORE, First Presbyterian Church, Philadelphia, Pa., April 27.

Allegro (Sonata 2)	de la Tombelle
Chorale Prelude	Kauffman
Christ lag in todesbanden	Bach
Prelude and Fugue in A minor	Brahms
Sonata of Prayer and Praise	Bingham
Chorale Prelude on "Seelenbrautigan"	Elmore
Echo and First Concert Study	Yon
Prelude and Fugue on B A C H	Liszt

Dr. Elmore again proved his ability to incorporate astounding technique, sparkling registration and complete control of his program into an hour and a quarter of exciting listening.

One might disagree with his choice of compositions, particularly the opening work. Well played, it left the impression of creating much sound for so insignificant a piece. The Bach chorale prelude was obviously chosen for its contrasting material—however, Bach should have been affixed with "Elmore." Liberties taken by numerous registrational changes, overshading and extended rubatos, destroyed all religious quality of this gem.

Brahms' organ works are a rarity on Philadelphia organ programs, and to hear one performed so immaculately was a treat to a calloused listener. The highlight of the evening was the first local performance of Bingham's sonata. As an entrant into organ repertoire, this work has much to offer; even more so when played in its entirety. Each of the four sharply contrasting movements seem to add to the preceding movement, as the case should be in such a work. However, it is doubtful that the Prelude to Worship or the Christmas Meditation would be very satisfying compositions on their own merit—detached from the context. Rapid Lyric and Finale will probably enter the repertoire more quickly. The writing, idiom, and emotional content are good—thanks to Seth Bingham for this new work.

The double organ in First Presbyterian Church is a difficult instrument to conquer: having in the past been the cause of many a disappointing recital by well known organists. Dr. Elmore exploited full use of this organ in the Bingham, without mishap, proving this is a fine instrument, under the command of an intelligent artist.

After intermission, an Elmore and two Yon works provided pleasant listening. The evening's finale and most exciting playing was the Liszt—here all of the performer's romantic tendencies blossomed and unfolded in sheer delight. One always admires Dr. Elmore's ability to play a recital not dependent on established large-scale works for its appeal, and still generate a rising tide of interest which he sustains to the final note. Even such an insignificant piece as Yon's Echo has the sense of being so right.

J. EARL NESS

CONCERT OF LITURGICAL WORKS OF HERMAN BERLIJNSKI, Juilliard School of Music, New York, May 22. Theresa Greene-Coleman, sopr.; Shirley Verrett, mezzo-sopr.; Sonya Kahn, harp; Robert Baker, organ; Cantor Raphael Edgar, bari.; Samuel Baron, flute; Howard Can Hyning, percussion; Robert Anderson, organ accomp.; Temple Emanu-El Choir; Herman Berlijnski, conductor.

Prelude for Rosh-Hashanah Robert Baker
I sought Him (from the Song of Songs) Theresa Greene-Coleman

Sonya Kahn

Women's Chorus

Tov L'Hodos (Psalm 92) Dorothy Berquist

Choir and Organ

V'Ohavto (Thou shalt love the Lord) Raphael Edgar

Sonya Kahn

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Shirley Verret

c. Mourners Kiddush

Raphael Edgar

Choir and Organ

d. Pour out thy heart (Shelomo Ibn Gabirol)

Theresa Greene-Coleman

e. O that my head were waters

Choir and Percussion

This brilliant, highly unusual, dramatic, and exciting musical evening was in partial fulfillment of the composer's doctorate in sacred music from the Seminary College of Jewish Music of the Jewish Theological Seminary of America. Composer Berlinski is familiar to readers of this magazine—performances by him, and by others, of his works, have appeared, as reported by more than one TAO reporter.

And this reporter as yet does not consider himself qualified to give critical analysis to music of and for the Jewish faith. I will state without hesitation, however, that seldom have I been more moved by composition, most of which was being heard for the first time. Herman Berlinski's idiom is as contemporary as it is varied—as it is colorful, powerful, mood-creating and satisfying.

There are numerous, no doubt, who will consider this music somewhat romantic. If so, all the more praise to it, for it is unashamedly so. Personally, I would not so characterize it, even though it may not be as rife with dissonance and some of the other clichés by which so-called "modern" music is customarily tagged. Others, like myself, who know this composer from both his articles on Jewish music and by his composition know him as completely sincere, and a scholar. Need more be said?

The performances were without question top rate in every respect. Robert Baker succeeded in making his two offerings come off despite of rather than because of the organ in this hall. This is nothing against the organ—it is merely not the best type for music of this kind.

Vocal and instrumental soloists were all excellent, sang with warmth and excitement. The same could be said of Temple Emanu-El Choir, a most outstanding choral group of but eight voices, but with power, vocalism, intensity enough to more than cope successfully with any demand made of it. This was truly an inspiring evening. R.B.

EDWARD LINZEL, Church of Saint Mary the Virgin, New York, May 16.

Symphony 6
Les Corps glorieux

Widor
Messiaen

In this, the next to last offering in a spring series of organ and choral programs, the music director, Edward Linzel, played an altogether magnificent recital. Without doubt, this particular evening of music will be remembered long after much of the 1959-60 New York season has passed into limbo.

In the light of many hearings of the Widor, it is like encountering an old friend, straightforward, as the English are wont to say, and without "guile." Here there was ample justification for those present to expect an excellent performance. However, from the opening measures it quickly became apparent that much more was afoot. The entire

performance was no less than extraordinary.

Tempi were rock solid, projected a majesty which did full justice to the character of the piece. Where many players are the weakest, either in tempo taken or the steadiness of it, Linzel was sure, controlled. The quieter movement—cantabile and adagio—in tonal color, phrasing and tempo, were at least as exciting musically as the introductory and final movements, with all their accustomed fireworks. To play a piece which has been interpreted as often as has this seasoned veteran and make it come alive with new definition is an accomplishment both rare and joyful.

The several movements of the Messiaen are genuine "program" music and ingeniously descriptive in the canvas they paint. Each section presents either certain characteristics or function of the Holy Angels. The composer brilliantly uses musical sounds to give the mind such pictures as a newcomer to this piece might well doubt could be managed.

This work demands a player of mature spiritual insight and musical judgment. It demands more, for it simply does not get off the ground without an organ capable of great tonal variety, of subtlety, or razor sharp clarity. It is hardly news in the international organ world that the organ in this church has provided these in abundance since 1933. Would that some of the newer and larger instruments could "speak out" as does this Dowager Empress!

The instrument and acoustics maintain a bosom friendship to this day and are ideal for such music as Messiaen. It has been nearly four years since I last heard Linzel play this music. It was good on that occasion; on this, it was an event. It was a wiser and more perceptive player this time, and the music showed this both in dimension and scope. Overall the feeling of mystery and awe never once was allowed to drop and the results were breathtaking. The weather of that evening was not very warm for May—it was for organists!

BILLY NALLE

THE CHOIR, Church of Saint Mary the Virgin, New York, May 23.

Adoramus te, Christe

Mozart

Messe Solennelle

Langlais

Ave verum

Bruckner

Ave Maris

Rachmaninoff

A Prayer to Mary

Brahms

Silva Regina

Poulenc

Surge Illumina me

Palestrina

Pange lingua

Kodály

This, the final program in the series written about above by reporter Nalle, was truly a culmination, for it presented a fascinating and brilliantly conceived evening of liturgical music which drew the usual appreciative audience of the musically knowing. They were not disappointed.

A glance at this program shows clearly the varying styles in evidence, and it was quite a thrill to be picked up and transported from one to the other. The Mozart was perfection for setting the mood of music-for-worship, was sung lovingly.

The Langlais mass setting is perhaps one of the most exciting things of this kind I know. It is possible that a first hearing would frighten the more timid, but repeated hearings give one the overpowering grandeur and awe-inspiring authority of the music. If at times at this performance the organ appeared to engulf the choir it may well have been the reduced number in the choir.

The Bruckner which followed reduced the frame sharply, provided almost juicy harmonic sounds, yet never unworship-

ful. It was interesting to note that the Rachmaninoff following provided listeners with a change not only in compositional content but in choral tone quality. Brahms, Poulenc, Palestrina and Kodály rounded out an evening which was noted for its sound direction and musical stature.

The choral music in this church has long been noted, and notable. The tradition continues unabated under the capable leadership of Edward Linzel.

R.B.

FREDERICK SWANN, Christ Chapel, Riverside Church, New York, May 31.

Grand Jeu

Du Mage

Concerto V in F Major

Handel

Flute Solo

Arne

Prelude and Fugue in D Major

Bach

Chorale Prelude: Mir freuden sehr

Pepping

Introduction, Passacaglia and Fugue

Willan

The Rhythmic Trumpet

Bingham

Carillon

Sowerby

Litanies

Alain

This was the first of a set of four recitals on consecutive evenings forming the dedication of the new Austin organ in this beautifully proportioned but acoustically dead chapel. The organ builder must be complimented for having met this problem successfully, for the organ has a rich, full sound without that brutishness too often found in acoustically dead rooms. The stoplist of this organ will be found in another issue of TAO.

With the console in the middle of the relatively tiny space available in this chapel, the result was the organist was practically in the lap of the audience, or vice versa. Mr. Swann's recital followed a brief dedication service and the singing of a hymn.

It was obvious that this too-close proximity performer and listener was not conducive to best results, for the artist was nervous to the point of recognition in his playing. His "stage deportment" was as impeccable as always. I had the feeling that as yet he had not completed the adjustments necessary from transferring activities from the main church, its vastness and all this implies. This can be a good chamber recital space, but will take great care in planning and presentation.

Mr. Swann's playing was controlled but unsure in numerous spots, especially in the larger works. In this intimate atmosphere, by far the best received music were the Arne, Pepping and Bingham. Long, loud music here flies one very quickly. I would be inclined to favor a relaxation by this church to the point of permitting applause for I do not believe this would destroy any alleged "sanctity" of the chapel.

Mr. Swann played the same program the following evening; and Virgil Fox was to play the following program on June 2 and 3:

Passacaglia and Fugue

Bach

Trio Sonata VI

Bach

Fantaisie in F minor

Mozart

Choral in E Major

Franch

Toccata (Suite, Opus 5)

Durufé

Giga

Bossi

Londonderry Air

Irish-Fox

Introduction and Fugue on How brightly

Reger

shines the morning star

Mr. Swann's program presented the resources of an interestingly designed and produced instrument to fine advantage, with possible quarrels in the organ being a terribly noisy action in the harp, and a recognizable wind supply sound, especially when chamber louvers are open and no music is being played. TAO regrets its inability to report other programs in this dedicatory series. R.B.

MUSIC FOR ORGAN



Harry W. Gay

OXFORD UNIVERSITY PRESS, 44 Conduit St., London, England.
William Hunt: THREE CHORALE PRELUDES, 7 pages, \$1.25.

A very useful set of pieces on Wareham, Heinlein and Bristol; provides, according to the Episcopal Hymnal 1940, selections for Saints Days and Holy Days, Lent and Advent. Simple dignity, good invention make these fine additions to the repertory of those who need material of not too demanding character. Heinlein is very good; Bristol more difficult than the others.

WORLD LIBRARY OF SACRED MUSIC, 1846 Westwood Ave., Cincinnati 14, Ohio.
SIX ORGAN PROCESSIONALS FOR COMING INTO CHURCH, 19 pages, \$2.

A very different sort of offering and a welcome one. This collection contains pieces of modern character: three stand out at first glance—Chaconne on "Pange lingua" by Fritz Goller, Processional March on "Vexilla Regis" by Richard Peek, and Processional by Harold Clayton. Printing is good and clear, directions are minimal and precise. Two pieces have directions for optional expansion or contraction as suits service needs. This is a good buy.

C. F. PETERS CORP., 373 Park Ave. So., New York 16, N.Y.
George Friedrich Händel: ORGELKONZERTE, Op. 4, 74 pages, 2 vols., \$3.50 each.

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This edition of the concertos is one of the best I have seen. Arrangement is by Hermann Keller, is thoroughly sensible. Printing is clear, indications are precise and scholarship is much in evidence. Having played these pieces from various editions, I frankly prefer this one over all others at this date of writing.

J. S. BACH: *DIE KUNST DER FUGE*, 158 pages, 2 vols., \$4 each.

This is a very sound edition also, made by Hans Schurich. Arranged well for organ, some performers may want to change slightly the conception of manual changes indicated in view of some disagreement as to where certain phrases really end musically. The printing here is exceptional. I find only one error, that in the entrance of the lowest voice in Contrapunctus IX on page 60. The bass should read D and not B flat. While

not organ music, this is fine to have for theoretical consideration at the instrument, and certainly some have a real place in certain services and on some recitals.

Flo Peeters: *THIRTY SHORT PRELUDES*, Op. 95, 34 pages, no price listed.

Total duration is listed at 40 minutes. These pieces all are therefore short. Titles include America, Belmont, Beautiful Saviour, Duke Street, Kremer, Regent Square, St. Flavian, etc. Tunes are listed at the tops of the pages and texts are given. Writing is simple, is diversified and consistent.

Healey Willan: *THIRTY-SIX PRELUDES AND POSTLUDES*, 23 pages, no price listed.

This is Set I of three. Titles include Angel's Song, Darwell, Dundee, Miles Lane, St. Anne, etc. Volume contains 12 pieces of the complete set. Dr. Wil-



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lan says "I have evolved and used the following scheme: a short introduction, a reharmonization or resetting of the tune, followed by an improvisation in conclusion." This is what they are; writing is simple, pieces are useful.

Flor Peeters: **ENTRATA FESTIVA**, 8 pages, score and set \$3.50, parts for chorus 15¢ each.

This is a Processional and Recessional for organ, 2 trumpets and 2 trombones with timpani and unison chorus ad libitum. It is a good piece of writing, most useful as service material. Chorus has an easy line to sing, being the text and theme of an ancient antiphon, useful for Easter tide. Text is in Latin, but bears very literal translation without changing a single note: "Christ conquereth, Christ reigneth, Christ ruleth." Impressive and not difficult—would go well with Clokey's "Christ Conquereth" since both use same theme and text basically.

HAROLD FLAMMER, INC., 251 West 19 St., New York 17, N.Y.

Gordon Young: **CHORAL PRELUDES ON SEVEN HYMN TUNES**, 29 pages, \$2.25.

Dominus regit me, Mercy, Hymn of Joy, Evan, Tallis' Canon, Hanover, and Crusader's Hymn make up this set. Writing is colorful, original in personal style and treatment is varied. Music sounds bigger than the effort it takes to play which is what many organists want. Writing is good throughout, with plenty of opportunity for colorful presentation. Some of Mr. Young's finest are here, especially the first and last pieces: a Prelude and Fugato on the Crusader's Hymn.

Willard Irving Nevin: **ORGAN MUSIC FOR CHRISTMAS**, 68 pages, 2 vols., \$2.25 each.

Many of these are arrangements; composers include Boellmann, Dandrieu, Bach, Liszt, Ropartz, Berlioz, le Begue, (not *de* Begue), Pachelbel, Handel, Franck, Gigout. Printing is good, music easy to medium. Only a few pieces are of questionable worth.

Charles Marie Widor: **SIX MOVEMENTS FROM THE ORGAN SYMPHONIES**, 30 pages, \$2.25.

A collection edited and arranged by Stanley E. Saxton. These are the easier movements; some have been abridged, others transposed and yet others have been the victims of tampering. If you know the originals, don't bother with this. If you do not, and are not going to discover them, this may not harm you. It is what it says it is: "adapted and arranged."

CHORAL MUSIC



Samuel Walter

ASSOCIATED MUSIC PUBLISHERS, INC., 1 West 47 St., New York 36, N.Y.
Seymour Barab: **AN ANGEL-CAROL**, unaccomp. SATB, 15 pages, 35¢.

A longer, moderately difficult anthem, written in contrasting polyphonic and homophonic textures, ending with full chords. Useful as the offertory at a service.

Williametta Spencer: **AS I RODE OUT THIS ENDERS NIGHT**, unaccomp. SATB, 5 pages, 20¢. **AS I SAT UNDER A Sycamore Tree**, unaccomp. SATB, 5 pages, 20¢.

Both Spencer pieces are excellent material for carol services, are moderately easy, have sparkle, freshness, gaiety.

AUGSBURG PUBLISHING HOUSE, 425 S. 4 St., Minneapolis 13, Minn.

Paul Fetler: **THE KING SHALL COME**, piano accomp. SATB, 12 pages, 30¢.

Excellent contrast between the independent accompaniment and the full chords of the choir, this Advent anthem has life and drive.

BARGER AND BARCLAY, P.O. Box 633, Great Neck, L.I., N.Y.
Frederick Silverberg: **A CHILD THIS DAY IS BORN**, unaccomp. SATB, 10 pages, no price listed.

Possibly the best Christmas anthem I have found, is easy, well written, refreshing, happy.

CONCORDIA PUBLISHING HOUSE, 3558 S. Jefferson Ave., St. Louis 18, Mo.
Henry Purcell: **REJOICE IN THE LORD ALWAY**, unaccomp. SATB, 17 pages, 50¢.

This edition includes the instrumental "symphonies" usually omitted, and sounds best with organ and strings (parts available).

arr. Richard Wierhorst: **FOUR CHRISTMAS SETTINGS**, accomp. unison, 4 pages, 25¢.

Excellent for junior choirs, old carols (3 stanzas each) are sung straight through. Rhythmically interesting accompaniment consists of two voices to be performed on a keyboard or any other combination of instruments with suitable range.



JOSEPH W. CLOKEY

Dr. Clokey, one of the best known and liked church musicians in this country, died September 14 of a heart attack in Covina, California, at the home of his son. He was 70 years old.

Dr. Clokey, composer of more than 300 choral works, symphonies, operas, oratorios, cantatas and works for the organ, was Dean of Fine Arts at Miami University, Oxford, Ohio, from 1939 until his retirement in 1950. Previous to that he was professor of organ in Pomona (Calif.) College and organist of Claremont College.

TAO joins with countless thousands who will mourn the passing of one of the most widely sung and played church composers of our time.

ELKAN-VOGEL CO., INC., 1716 Sansom St., Philadelphia 3, Pa.

Robert Graham: **ALL MY HEART THIS NIGHT REJOICES**, piano accomp. SATB, 6 pages, 25¢.

Though strophic, this easy anthem is well written and interesting, with contrast between voices and accompaniment; ends FF.

Paul Laubenstein: **GIVE EAR UNTO THE WORD OF THE LORD**, accomp. SATB, 12 pages, 30¢.

Latin and English text, plainsong is unison with accompaniment, later set polyphonically—a moderately difficult anthem appropriate for the midnight service on Christmas Eve.

HAROLD FLAMMER, INC., 251 West 19 St., New York 17, N.Y.

James R. Gillette: **SHEPHERDS AND WISE MEN**, accomp. SATB, 21 pages, 85¢.

Compilation of carols and chorales with some original music; a high solo part and a narrator are needed—an easy 30-minute cantata.

arr. Franklin Kinsman: **GLAD TIDINGS**, piano accomp. SATB and SA choirs, 5 pages, 25¢.

Rhythmic, easy, and written with contrast between the two choirs.

H. T. FITZSIMONS CO., INC., 615 N. LaSalle St., Chicago 10, Ill.

Camil Van Hulse: **'TWAS IN THE MOON OF WINTER-TIME**, piano accomp. SATB, jr. choir, 34 pages, 75¢.

A moderately easy Indian cantata, fine for schools where several choirs can be used. Small bell, sleigh bells and 2 drums give added appeal.

GALAXY MUSIC CORP., 2121 Broadway, New York 23, N.Y.

THE AMERICAN ORGANIST



Flor Peeters has written an excellent little Christmas Cantata for 2 equal voices entitled **TO BETHLEHEM**. It is easy to perform, costs 60¢, has organ accompaniment, and lasts less than 10 minutes. If you send this ad to the World Library of Sacred Music, 1846 Westwood Ave., Cincinnati 14, Ohio—you will receive a copy on approval.

arr. LaNoue Davenport: CAROLS FOR RE-CORDERS, 12 pages, \$1.

Seven mediaeval carols arranged in up to four parts. The melodies may be sung since texts are included. These are not arrangements but genuine old music with antique sounds.

H. W. GRAY CO., INC., 159 East 48 St., New York 17, N.Y.

Leo Sowerby: AWAY IN A MANGER, accomp. SATB with unison choir, 4 pages, 18¢.

A quiet, simple harmonization of William Kirkpatrick's melody; soloist or junior choir takes the descant on the repeat of each stanza.

MERCURY MUSIC CORP., 47 West 63 St., New York 23, N.Y.

arr. Thomas Dunn: CAROL OF THE SHEPHERDS, unaccomp. SATB, 9 pages, 25¢.

Well written, quite rhythmic, fine for a carol service: "Leaping and dancing, come shepherds and maidens, 'tis Christmas Eve."

OXFORD UNIVERSITY PRESS, 417 Fifth Ave., New York 16, N.Y.

Leo Sowerby: THE RIGHTEOUS LIVE FOR EVERMORE, accomp. SATB, 7 pages, 30¢.

A fine anthem for choirs of modest capabilities, suitable for All Saints or memorial services.

SCHMITT, HALL & McCREARY CO., Park at 6th, Minneapolis 15, Minn.

Mary E. Caldwell: A LOVELY CHRISTMAS ROSE, accomp. SATB, 7 pages, 22¢.

Written in a warm romantic style, this anthem is personal, subjective, and quite lovely.

H. W. GRAY CO., INC., 159 E. 48 St., New York 17, N.Y.

Leo Sowerby: AND THEY DREW NIGHT, accompanied SATB, moderately difficult, 8 pages, 22¢.

Text is St. Luke 24: 28-31, is a lovely, quiet anthem with one big climax plus a genuine organ accompaniment.

MERCURY MUSIC CORP., 47 West 63 St., New York 23, N.Y.

Robert Sanders: PEACE, PRAISE, accompanied; and WISDOM, unaccompanied, SAB, easy, 4 & 4 pages respectively, 25¢ each.

Here are three more anthems from "Six Spiritual Songs," with texts suitable for liberal congregations, and with music of a contemporary flavor.

OXFORD UNIVERSITY PRESS, 417 Fifth Ave., New York 16, N.Y.

Samuel Adler: I WILL GIVE THANKS, accompanied SATB, moderately difficult, 8 pages, 35¢.

Samuel Adler: HOW PRECIOUS IS THY LOVINGKINDNESS, SATB with soprano or tenor solo, accompanied, difficult, 9 pages, 35¢.

Both these anthems are written in a contemporary idiom, both are set to verses from the Psalms. A choir capable of singing dissonant intervals in tune and with conviction is necessary.

Leo Sowerby: MARTYR OF GOD, accompanied SATB, moderately easy, 6 pages, 25¢.

Written in the form of a hymn-anthem, first and third stanzas use same melody, second being different. Tenor part may be omitted, making it suitable for SAB.

Leo Sowerby: THE RIGHTEOUS LIVE FOR EVERMORE, accompanied SATB, moderately easy, 7 pages, 30¢.

An anthem for All Saints Day, or memorial services. Fine for choirs of modest capabilities.

Orvis Ross: AT THE GATE OF THE YEAR, accompanied SATB, with baritone solo, moderately difficult, 4 pages, 20¢.

Appropriate for the New Year. Accompaniment is pianistic despite "organ or piano" caption.

C. F. PETERS CORP., 373 Park Ave., New York 16, N.Y.

Kirk L. Mecham: GIVE THANKS UNTO THE LORD, unaccompanied SATB, moderately difficult, 4 pages, 25¢.

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A Child This Day is Born Ilse
All My Heart This
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Mary Sings Rinehart
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for the Christ Child Davis
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Come, Let Us Sing Caldwell
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17 Kearny St., East Orange, N. J.

ficult, 6 pages, 25¢.

Modal in flavor, parts divide in this one.

THEODORE PRESSER CO., Bryn Mawr, Penna. Richard E. Averre, THE GIFTS, unaccompanied SATB, moderately easy, 6 pages, 22¢.

A quiet Christmastide piece: effective.

G. SCHIRMER, INC., 4 East 49th St., New York, N.Y.

Stanley Hollingsworth: STABAT MATER, SATB with piano accompaniment, difficult, 21 pages, 75¢.

A larger, concert type work for a well-trained chorus. Orchestra parts are available.

STAINER & BELL LTD. (available in U.S. through Galaxy Music Corp., 2121 Broadway, New York 23, N.Y.)

Arthur J. Pritchard: FATHER, HEAR THE PRAYER WE OFFER, accompanied SATB, easy, 4 pages, 20¢.

Written in the form of the hymn-anthem but with original music and more originality than is generally shown, in a style reminiscent of Friedell's music.

SUMMY-BIRCHARD PUBLISHING CO., 1834 Ridge Ave., Evanston, Ill.

Knut Nystedt: YET A LITTLE WHILE, unaccompanied SATB, easy, 4 pages, 25¢.

Soprano and bass parts divide. Appropriate for Advent, evening, or general use.

OTHER MUSIC RECEIVED

A Virgin most pure, Gerrish (Associated) Come Thou long-expected Jesus, Sateren (Augsburg)

For the beauty of the earth; Lo He comes; Lift up your heads; Angels from the realms of glory; Unto us a Boy is born; and O Thou Who by a star didst guide, arr. Hastings (Bourne)

When the time had fully come, Baumgartner (Concordia)

In dulci jubilo, Bunjes (Concordia)

O beloved Shepherds, Hammerschmidt (Concordia)

Chime happy Christmas bells, Hokanson (Concordia)

To us a Child is born, Schütz (Concordia)

Arise shine for Thy light is come; Rejoice O Jerusalem; and Unto us the Christ is born, Willan (Concordia)

O little One, Darst (Elkan-Vogel)

The oxen, Winslow (Elkan-Vogel)

Come all you Christian gentlemen, Pitsfield (Elkin-Galaxy)

Carol of the friendly beasts, Dilsner (J. Fischer)

Gentle little Jesus, Emig (Flammer)

The stars shone bright, Williams (Flammer)

There comes a ship a-sailing, Sowerby (FitzSimons)

Shepherds shake off your drowsy sleep, Ehret (Mercury)

Six Carols, Spencer (Mercury)

Thanksgiving, Kraft (Mercury)

Christ our Saviour is born, Leland (Mercury)

The bells on Christmas (Forcucci (Mills)

All this night shrill chanticleer, Bullock (Oxford)

Hail O Sun of Righteousness, Gibbs (Oxford)

The Stork, Perry (Oxford)

At the gate of the year, Ross (Oxford)

The Gifts, Averre (Presser)

From east to west, Goodman (St. Mary's Press)

En natus est Emanuel, Praetorius (St. Mary's Press)

Jesus, Jesus rest your head, Fischer (G. Schirmer)

Yet a little while, Nystedt (Summy-Birchard)

In the lonely midnight, Lovelace (Volkwein Bros.)

NEW RECORDS

Charles Van
Bronkhorst



MORAVIAN FESTIVAL CHORUS AND CHORISTERA, Thor Johnson, conductor; soloists. "The Unknown Century of American Classical Music" (1760-1860)—Vol. I; Arias, Anthems and Chorales of the American Moravians. Columbia 12" LP—ML-5427, \$4.98; also available in stereo.

If this first volume from the vast musical storehouse of the Moravians is any indication of things to come, we are in for some wonderful surprises, thanks to the Moravian Music Foundation and Columbia Records. Certainly this first release is an outstanding contribution to the recorded history of American music, perhaps the most significant choral recording of 1960.

Five of the greatest American Moravian composers are represented: Johannes Herbst, John Antes, John Frederik Peter, David Moritz Michael, and Edward W. Leinbach (cf. TAO, November 1958). The eleven works range from simple chorales by Antes to the striking chorale-anthems on "O Sacred Head" arranged for mixed chorus, flute, bassoon and strings from the organ prelude of Bach's pupil Kellner, by Johannes Herbst.

The entire program was recorded in June 1959 at Salem College, Winston-Salem, N.C., using a 50-voice chorus, 18-piece orchestra (14 strings) and a classic Flentrop organ (1957). The performances under Thor Johnson are as stimulating and as satisfying as the music itself; Columbia's engineering is flawless.

Program notes include a full page preface and two pages of data regarding music and composers, the latter imprinted on a very thin and cheap inner

sleeve. While the reason for this was doubtless an economic one, such a magnificent project deserves a more durable and fine set of notes, at least for the initial volume!

Bach: ST. MATTHEW PASSION, Soloists, Vienna Academy Chamber Choir, Vienna Chamber Orchestra conducted by Ferdinand Grossman. Three 12" LPs boxed with complete German-English text—Vox Box VBX-200, \$6.95.

In February TAO I reviewed a specially priced 4-record set of this work which I still feel is the best available recording, *regardless of price*. For those whose chief concern is being able to hear all the music in a well recorded and adequate performance, the above should fill the bill, particularly if one must watch the pennies.

By cramming up to 31 1/2 minutes of music on a side and changing a few tempos here and there, Vox has managed to record the entire Passion on three LPs. The result is very satisfactory recording of this great work at a price almost ridiculously low. One thing must be said for Vox recordings: they are not pressed paper-thin as are

so many current disks. This means greater record strength and less chance of warping.

REVERENCE FOR LIFE: A Musical Tribute to Albert Schweitzer, by Paul Reif (composer-conductor), with Walter Cassel, Epic String Quartet; Leonid Hambro and New York Wind Ensemble. Epic 12" LP—LC-3657, \$4.98.

Last January 14, Dr. Schweitzer celebrated his 85th birthday at Lameréne in Equatorial Africa. To commemorate this, composer Reif wrote two "Reverence for Life" songs and an Octet for Winds, "Monsieur Le Pélican."

This record opens with a brief dedication by Thornton Wilder and an introduction by Marion Mill Preminger, friend and authority on the great doctor-philosopher-musician-humanitarian. Side one concludes with baritone Cassel's singing of the two songs, accompanied by Leonid Hambro, pianist, and the string quartet.

Side two is devoted to the delightfully modern Woodwind Octet depicting in music Dr. Schweitzer's famous pelican friend. Scored for flute, oboe, English horn, the work is in seven sections, all rhapsodic in character.

While it is doubtful whether organists or choirmasters will find very much of musical interest here, all will join with composer Reif and Epic Records in commemorating the humanitarian's 85th birthday.

In closing may I call the attention of organists, and particularly Schweitzer-followers, to two Schweitzer recordings not previously mentioned, but currently available: Columbia 12" LP—ML-5128 (Three Chorals of César Franck); ML-5290 (Widor's Symphony 6, and Mendelssohn's Sonata 4). Both were recorded in 1951 at the Gunsbach Parish Church, using the Silbermann organ rebuilt in 1928 to Schweitzer's specifications. Although the playing is (understandably) far from technically perfect, the organ sound and musical insight evident is well worth the asking price of \$4.98 each.

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Recitalists

Allan Willis, St. John's Lutheran Church, Minneapolis, Minn., May 7: Passacaglia in D minor, Buxtehude; Wo soll ich fliehen hin, Meine Seele erhebt den Herren, Kommst du nun Jesu vom Himmel herunter, Bach; Litanies, Alain; Grand Pièce Symphonique, Franck.

Lloyd Davis, and Suzanne Yeager, soprano, St. Paul's Episcopal Church, Kan-kakee, Ill., May 22: Prelude and Fugue in G Major, Thou art my joy (voice), Bach; Benedictus, Reger; My heart ever faithful (voice), Bach; Sonata 3, Mendelssohn; Choral in E Major, Franck; Easter (Five Mystical Songs) (voice), Vaughan Williams; Song of Peace, Lang-lais; Toccata (Symphony 5), Widor; Alleluia (voice), Hummel; dedication of Libby Memorial Trumpets; Prelude on Deus tuorum militum, Sowerby; Prelude on Iam sol recedit igneus, Simonds; Jubilee, Sowerby.

Edmund Shay, Chapel of the Good Shepherd, General Theological Seminary, New York, May 29: Chromatic Fantasy, Sweelinck; Nun bitten wir den heiligen Geist, Komm heiliger Geist Herre Gott, Buxtehude; Canonic Variations on Vom Himmel hoch, Prelude and Fugue in B minor, Bach; Fugue in G minor, Mozart; Two Choral Preludes on Herzlich tut mich verlangen, Brahms; Prelude and Fugue in B Major, Dupré.

Reginald F. Lunt, St. James' Church, Lancaster, Pa., Mar. 12: Bach program: Fugue in E flat (St. Anne); Deck thyself, my soul; Prelude and Fugue in A minor; Passacaglia; Pastorale, Toccata in F.



JACK FISHER

Mr. Fisher has been appointed organist and choirmaster of Emmanuel Episcopal Church, Boston, Massachusetts, effective in September. He was formerly in a similar position in St. Clement's Episcopal Church, St. Paul, Minnesota, for nearly ten years. During this period he was a charter member and vice director of the Episcopal Diocesan Department of Music, Dean of the Minnesota Chapter AGO, and vice president of the Twin City Choirmasters Association.

In 1954 he was program chairman for the national AGO convention, held in the Twin Cities. While in the Twin Cities he was also on the faculties of Augsburg and MacPhail Colleges. Mr. Fisher has for years been a writer for TAO, contributing both articles and reviews.

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BOSTON UNIVERSITY

Fugue in A flat minor, Brahms; Musick's Handmaid, Purcell; Cantilena and Capriccio, Pinkham.

Christ Church Cranbrook, Bloomfield Hills, Mich., Recital Series: **J. Bunker Clark**, May 15: Fugue in C, Buxtehude; Ah God and Lord, Christ Who is my Life, Soul adorn thyself with gladness, All glory be to God on High, Walther; Concerto in F Major, Handel; Suite Francaise, Langlais; Prelude and Fugue in B minor, Bach. **E. Lyle Hagert**, May 22: Toccata in E minor, Christus, der ist mein Leben, Pachelbel; Prelude and Fugue in C Major, Bach; Schönster Herr Jesu, Schroeder; Grand Pièce Symphonique, Franck. **Gordon Wilson**, May 29: Grand Jeu, Du Mage; Concerto in F Major, Handel; Nun komm der Heiden Heiland, Kyrie Gott heiliger Geist, Bach; Deux Danse à Agni Yavishta, Alain; Homage à Perotin, Roberts; Passacaglia (Symphony in G), Sowerby.

Nancy Barton Ward, George Peabody College for Teachers, Nashville, Tenn., May 1: Prelude and Fugue in F sharp minor, Buxtehude; O Lamm Gottes unschuldig, Meine Seele erhebt den Herren, Kommst du nun Jesu, Wir glauben all' an einen Gott, Bach; Sketch in C minor, Schumann; Rhosymedre, Hyfrydol, Vaughan Williams; Sonata 2, Hindemith; Prelude and Fugue in G minor, Dupré.

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David Craighead, First Presbyterian Church, Lancaster, Pa., Mar. 15: Concerto in A minor, Vivaldi-Bach; How brightly shines the morning star, Buxtehude; Andante in F Major, Mozart; Toccata in F Major, Bach; Pastorale, Roger-Ducasse; The Desert, Chollas Dance for You, Leach; Carillon, Sowerby; Prelude and Fugue in G minor, Dupré.

Benjamin Hadley, with members of the Chicago Symphony Orchestra, Richard Vickstrom, conducting, Rockefeller Chapel, May 8: Cantata 18, Bach; Concerto in B flat for organ and orchestra, Handel; Concerto in B flat for oboe and strings, Handel.

James Boerlinger, Trinity Lutheran Church, Sioux City, Iowa, Apr. 24 (with Grace Nocera, violin and harpsichord, and Gerald Thompson, percussion): Sonata in A Major, Handel; Monophonic Dances of Eight Centuries; Sonata 2 in A minor, Bach; Suite 1 in D minor, Strunk; Two-Part Music of the Renaissance; Musick's Handmaid, Purcell; Cantilena and Capriccio, Pinkham.

Methodist Church, Odebolt, Iowa, May 15: Sonata in A Major, Handel; Prelude and Fugue in F sharp minor, Buxtehude; Monophonic Dances of Eight Centuries;

EDGAR HILLIAR

ORGANIST: St. Mark's Episcopal Church, Mt. Kisco, N. Y.

FACULTY: Manhattanville College, Purchase, N. Y.
Pius X School of Liturgical Music, Purchase, N. Y.

John McGinnis, Peabody College for Teachers, Nashville, Tenn., May 16; Voluntary on Old Hundredth, Purcell; O sacred Head, Kuhnau; Passacaglia in D minor, Buxtehude; Four Chorales for Organ and Oboe, Kauffmann; All men must die, Fantasy in G Major, Bach; Benedictus, Rowley; Variations on an Original Theme, Op. 58, Peeters.

Laureatenkonzert, Royal Flemish Conservatorium, Antwerp, Belgium, Flor Peeters, director—**Parley Belnap**, Provo, Utah; **Jessamine Ewert**, Mission, Kans.; **Willy Climan**, Mechelen, Belgium; **Denise Hersee**, (klavier), Antwerp, May 18: Fantasia en Fuga in sol kl., Bach (Belnap); 5° Couplet de Gloria, Couperin (Ewert); Preludium en Fuga in mi groot, Lübeck (Ewert); Sonate in Do gr; K.V.330, Mozart (Hersee); Reflets dans l'eau, Debussy (Hersee); Zes Roeemeense Volksdansen, Bartok (Hersee); Variaties over een Kempisch Kerstlied—Devote ziel die God mint bovenal, De Klerk (Climan); Concerto voor orgel en klavier, Op. 74, Peeters (Hersee, Climan).

D. Deane Hutchison, First Congregational Church, Portland, Ore., May 1: Sonata 2, Mendelssohn; Trio Sonata 2



LAWRENCE SCHREIBER

Mr. Schreiber succeeded John W. Harvey as minister of music, June 15, 1960, in the National City Christian Church, Washington, D. C. Mr. Harvey resigned to become professor of organ and carillonneur of the University of Wisconsin, Madison.

Lawrence Schreiber, a native of Jefferson City, Mo., is a graduate of Texas Christian University, has his masters in sacred music from the School of Sacred Music, Union Theological Seminary, New York, where he was a student of Robert Baker and Charlotte Garden.

In 1959-60 he was one of two chapel organists selected by director Hugh Porter to play daily services and to accompany the concert choir. His thesis in composition was written under the direction of Searle Wright. In National City Christian Church Mr. Schreiber has three choirs, directs a full schedule of oratorios and organ recitals during the year.

in D Major, Corelli; Prelude in G minor, Fugue in G minor, Bach; Three Miracles (voice and organ) (William Miller, tenor), Hart; Fantasia in C minor, Hesse; Chant Héroïque, Young; Squirrel, Weaver; Chant de Mai, Jongen; Litanies, Alain; Entrata Festiva, Peeters (with brass and percussion).

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The Reorganized Church of
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Independence, Missouri

Church, Ft. Wayne, Ind., May 10: Pageant, Sowerby Choral in B minor, Franck; Prelude and Fugue in D Major, Bach; Plainte, Dialogue on the Mixtures, Langlais; Sonata on Psalm 94, Reubke.

Noel Rawsthorne, Liverpool (England) Cathedral, opening recital on the restored organ, by **Willis**, May 28: Variations on Mein junges Leben hat ein end', Sweelinck; Canzonetta, Prelude and Fugue in G minor, Buxtehude; Now thank we all our God, Come now Saviour of the Gentiles, Bach; Sonata da 1° tono, para organo con trompeta real, Lidon; Sonata 1, Hindemith; Toccata (Op. 5), Duruflé; Passacaglia, Bach.

Barclay Wood, dedicatory recitals on Rieger organ, Eastern Nazarene College, Quincy, Mass. Program 1: Concerto 5, Telemann; Suite for a Music Clock, Hayden; Kommst du nun, Schmücke dich, Fantasia in G Major, Bach; Canon Theme with Variations, Wood; Prelude and Fugue in E minor, Bruhns; In peaceful joy, He is gone up to Heaven, Let us all be joyful, Pepping; Passacaglia and Fugue in D minor, Lübeck; Andante in F, Mozart; Two Settings of the Kyrie, Bach; Scherzo Fantasia, McKinley; Gird thyself my soul in glad-

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Southern Methodist College
Aiken, South Carolina

RECITALS

ness, O sadness, O heartsorrow, Brahms: Suite Brève, Langlais. Concordia Lutheran Church, Manchester, Conn., May 15: Fantasia and Fugue in D minor, Lübeck; Sinfonia, Cantata 29, Gird thyself my soul in gladness, Comest Thou now Jesus, Jesu joy of man's desiring, Passacaglia and Fugue, Bach; Scherzo Fantasia, McKinley; Sonatina, Sowerby; Canon Theme with Variations, Wood.

Trinity Church, New York—Weekday Music, June.

George Mead, June 1: Prelude in G, Purcell; Choral Song, Wesley; Ariel, Bonnet; Prelude on Land of Rest, Donovan; Hyfrydol, Vaughan Williams.

Marion Engle, June 3: Fantasia and Fugue in G minor, Come Saviour of the Gentiles, Rejoice beloved Christians, Bach; Transports de joie (Ascension), Messiaen.

George Mead, June 8: A mighty Fortress, Bach; Music of the blessed Spirits (Orfeo), Gluck; Sister Monica, Couperin; Cantabile, Franck; Thou art the Rock, Mulet.

David C. Cates, flutist, Joan Brockway, cellist, **Robert Arnold**, June 10: We pray now to the Holy Spirit, Buxtehude; Trio Sonata in B minor, Loiellet; Deck thy-



ROBERTA BITGOOD

On October 1 Dr. Bitgood assumed her new duties of organist and director of music in Redford Presbyterian Church, Detroit, Michigan. For the past eight years she served in a similar capacity in Calvary Presbyterian Church, Riverside, California, where she had complete charge of all music in the church, including six choirs, regular worship services and various special performances.

Since the dedication of the new church in 1956, Dr. Bitgood had been heard in an annual recital on the new Möller organ, located in a most favorable acoustical situation. A Fellow of AGO, she is past dean of three chapters, past president of the Choral Conductors Guild, held numerous other offices in California religious and musical organizations.

Dr. Bitgood is composer of many pieces of music for church use, including the cantata, "Job." She has been on the faculties of several church music workshops, junior choir festivals, has given numerous recitals during the past few years. A graduate of Connecticut College of Women, she is also graduate of the Guilford Organ School, holds degrees from Teachers College, Columbia University, and the School of Sacred Music, Union Theological Seminary. Her husband, J. Gjibert Wiersma is an occupational therapist; their daughter, Grace is a drama major at San Francisco State College.

self O my soul with gladness, Brahms; Sonata 2 for flute and clavier, Handel; Je veux te dire adieu, Dupré.

Richard B. Smith, Trinity College Chapel, Hartford, Conn., May 10: Variations on My young Life hath an End, Sweelinck; Ich ruf' zu dir, Wenn wir in höchster Nöthen sein, Christ lag in todesbanden, Dorian Toccata in D minor, Bach; Prelude, Fugue and Variation, Franck; Intermezzo (Symphony 1), Widor; Apparition de l'Eglise éternelle, Messiaen; Litanies, Alain.

Alexander Boggs Ryan, First Presbyterian Church, Orange, Tex., May 20: Travis Avenue Baptist Church, Ft. Worth, Tex., May 23; All Saints' Episcopal Church, Pontiac, Mich., May 29: Five Chorale Preludes, Brahms; Basse et Dessus de Trompette, Clérambault; Aria in F, Handel; Passacaglia and Fugue, Bach; Le banquet céleste, Messiaen; Clair de lune, Carrillon de Westminster Vierne.

Summer Recital Series, Riverside Church, N. Y. **Virgil Fox**, July 5: Festi-

val of All Saints, Tournemire; Prelude and Fugue in B minor, Have mercy on me O Lord God, Bach; Grand Pièce Symphonique, Franck; Roulade, Bingham; Northern Lights, Karg-Elert; Finale in B flat, Franck.

George Markey, July 12: We thank Thee God, God's time is best, Bach; Musical Clocks, Haydn; Sketch in F minor, Schumann; Pièce Héroïque, Franck; Cantilene, Langlais; Tumult in the Praetorium, Maleingreau; Prelude on Brother James' Air, Wright; Prelude and Fugue in G minor, Dupré.

Charlotte Garden, July 19: Moderato (Symphonie Gothique), Widor; Bells of Riverside, Bingham; Soul of Lake Constance, Karg-Elert; Berceuse on two Monotones, Two Dances, Litanies, Alain; Prelude and Fugue on the name ALAIN, Duruflé.

Frederick Swann, July 26: Procession, Arnatt; Tune Trio, Stanley; Give ear, O Lord, and mark my sore, Krebs; Prelude and Fugue in G Major, Bach; Symphonic-Chorale—Jesus, still lead on, Karg-Elert; Hymn to St. John the Baptist, Bingham (dedicated to Mr. Swann, first performance); Images (Symphony of the Mystic Lamb), Maleingreau; Verses for the Nunc Dimittis, Friedell; Allegretto (Sonata in E flat minor), Duruflé.

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OCTOBER 1960

Parker; Toccata in D flat Major, Jongen. **Richard Westenburg**, Montana State U., Missoula, June 16: The Birth of the Lord, Messiaen (complete). July 15: Chant de Paix, Te Deum, Langlais; Concerto Grossso in D minor, Vivaldi, Bach; Prelude and Fugue in E flat, Bach; Fantasy in F minor, Mozart; Giga, Bossi; Fantasy in A Major, Franck; Fête, Langlais.

Anne Frances Byrne, Washington (D.C.) Cathedral, June 5: Choral Variations on the Veni Creator, Duruflé; Prelude and Fugue in C minor, Bach; Arioso, Sowerby; Fifers, Dandrieu; The Hen, Rameau; Con moto maestoso, Andante tranquillo (Sonata 3), Mendelssohn.

Harry W. Gay, Trinity Cathedral, Cleveland, O., June 22: Prelude and Fugue in D Major, Buxtehude; Fantasie in C Major, Buxtehude; Fantasie in C Major, Bach; Prelude on Shining Shore, Chanson, Barnes; Toccata in E minor, Foote.

Jan Elliott, with brass ensemble, Slagle Auditorium, U. of South Dakota, Vermillion, May 26: Two Fanfares in B flat, Osborne; Four Chorale Preludes, Lenel; Quartet No. 1, Whitney; Old Hundredth, Rohlig; Autumn Moods, Meyers; Moods, Borowski; Choral in B minor, Franck;



JAMES McGREGOR

Mr. McGregor has been appointed organist and choirmaster for Grace Episcopal Church, Newark, New Jersey. He was in a similar position in St. Mary's Church, Manhattanville, and assistant organist at General Theological Seminary, both in New York City.

A native of Caldwell, Ohio, he has a bachelor of music degree from Capital University, Columbus, Ohio, and a master's degree from the School of Sacred Music, Union Theological Seminary, New York. He is an organ student of William S. Bailey and Vernon de Tar, has studied conducting with Margaret Hillis and Elaine Brown.

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Wallace M. Coursesn, July 7: Toccata, Adagio and Fugue in C, Bach; Brother James' Air, Wright; Air with Variations, Sowerby; Harlequin's Serenade, Crandell; Präämbeln und Interludien, Schroeder.

Pauline Schoening, July 12: Fugue à la Gigue; Buxtehude; Trio Sonata 3, Bach; Sonata 2, Hindemith; Praeludium und Fuge über B-A-C-H, Liszt.

Thomas Richner, July 14: Offertorio, Zipoli; Lesson, Selby; Fantasia and Fugue in G minor, Bach; Awake, my heart, with gladness, Peeters; Pastel for Organ, Hebbel; Transports de joie, Messiaen.

Milton Sutter, July 19: Sonata 3, Hindemith; Prelude and Fugue in C minor, Bach; Sonata 4, Mendelssohn.

David Drinkwater, July 21: Prelude and Fugue in G minor, Bach; Andante for Mechanical Organ, Mozart; Concerto, Telemann-Walther; Hommage à Frescobaldi, Langlais; Prelude and Fugue in B Major, Dupré.

Josephine Bailey, July 26: Toccata in G Major, Walond; O whither shall I flee, My soul doth magnify the Lord, Prelude and Fugue in A minor, Bach; Choral in B minor, Franck.

Alexander Boggs Ryan, July 28: Three Chorale Preludes, Op. 122, Brahms; Basse et Dessus de Trompette, Clérambault; Passacaglia and Fugue, Bach; Le banquet céleste, Messiaen; Carillon de Westminster, Vierne.

Beverly Blunt, Aug. 2: Concerto 2, Vivaldi-Bach; Dies sind die heil'gen zehn Gebot', Bach; Prelude, Fugue and Variation, Franck; Prelude and Fugue in G minor, Dupré.

Earl Barr, Aug. 4: Prelude and Fugue

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in A minor, O blessed are ye, Brahms; Introduction and Fugue on Ad nos, Liszt; Suite Francaise, de profundis, Hommage à Frescobaldi, Langlais.

F. Mark Siebert, Aug. 9: Toccata in C. Muffat; Variations on Lässt uns das Kindlein, Murschauser; Concerto in G Major, Ernst; Prelude and Intermezzi, Schroeder.

Ralph Kneerream, Aug. 11: Hymne d'Actions de Grâces—Te Deum, Langlais; Toccata and Fugue in D minor, Bach; Sonata on Psalm 94, Reubke.

D'Alton McLaughlin, Yorkminster Baptist Church, Toronto, Ont., Apr. 24: Toccata and Fugue in D minor, Noble; My soul doth magnify the Lord, Bide with us, Bach; St. Francis Preaching to the Birds, Liszt-St. Saens; Jesus, Bread of Life, I pray Thee, Karg-Elert; Woodland Idyl, Clokey; Lord Almighty (St. Polycarp), Ouseley (David Mills, bass); Gwaichmal Purvis.

Roger Nyquist, Washington (D.C.) Cathedral, July 3: Partita—Christ Thou art my life, Pachelbel; Largo (Concerto in D minor), Vivaldi; Toccata in G Major, Walond; Adagio (Sonata in C minor), Nyquist; Toccata—Thou art the Rock, Mulet; Prayer for Epiphany Sunday, Tournemire.

David Pizzaro, Unterbarmer Hauptkirche, Wuppertal, Germany, June 26: Chaconne in d-moll, Pachelbel; Bot Gott getrost mit Singen (Motett für 4 stg. Chor), Gumpelzhaimer; Präludium, Adagio und Fuge in C-Dur, Bach; Mein



JOHN DONEY

Mr. Doney has been appointed organist-choirmaster of St. James' Episcopal Church, West Hartford, Connecticut, and faculty member of the Hartford Conservatory of Music. He was formerly in a similar position in St. Andrew's Church, Roswell, New Mexico, where there founded the Roswell Chapter AGO.

Mr. Doney did undergraduate work at the University of Redlands with Dr. Leslie P. Spelman, and, after two years with the armed forces in Germany, received his master's degree from Syracuse University where he was a student of Dr. Arthur Poister.

Jesu der du mich, Schmücke dich, O Gott du frommer Gott, Brahms; Es is das Heil uns kommen her (Motette für 4 stg. Chor), Distler; Sonata 1, Naumann; Concerto 11, Handel; Allein auf Gottes Wort (Motette für 4 stg. Chor), Walther; Präludium, Large und Fuge in c-moll, Bach.

Frederick Swann, Washington (D.C.) Cathedral, June 19: Procession, Arnatt; Concerto 1, Ernst-Bach; Prelude-Kyrie (In Praise of Merbecke), Wyton; Rapid Lyric (Sonata of Prayer and Praise), Bingham; Images (Symphonie of the Mystic Lamb), Maleingreau; Mit freuden zart, Pepping; Allegretto (Sonata in E flat minor), Parker; Toccata in D flat Major, Jongen.

John Hamilton, U. of Southern Calif., Los Angeles, July 22: Messe Solonelle, à l'usage des paroisses, Couperin le Grand; Glagolitic Mass, Janácek.

Lamar King (organ and harpsichord), and Sylvia Kendrick, First Baptist Church, Memphis, Tenn., July 17: Sonata in E flat Major, Bach (flute and harpsichord); Cantabile et Presto, Enesco, and Sonata for Flute and Piano, Prokofieff (flute and piano); Prelude in B minor, When in the hour of utmost need, Bach; Récit for Trompette, Couperin; Aria con variazione, Martini; Aria Pastorella, Rathgeber; Blessed are ye faithful souls, and Deck thyself, Brahms; Toccata in E Major, Krebs.

John Charles Schmidt, Lois Perkins Chapel, Austin, Tex., Apr. 8: Prelude and Fugue in G Major, Sonata 4, Bach; Wondrous Love, Barber; Miniature, Langlais; Sonata Eroica, Jongen. Southwestern U., Georgetown, Tex., May 29: O Lamm Gottes, unschuldig, Bach; Fantasia in F, Mozart-Bonnet; Hyfrydol, Vaughan Williams; Le banquet, céleste, Messiaen; Sonata 1, Hindemith; Carillon Sortie, Mulet.

William Whitehead, Irvine Auditorium, U. of Pennsylvania, May 11: Te Deum, Langlais; Prelude and Fugue in A minor, Bach; Sonata on Psalm 94, Reubke. Municipal Auditorium, Portland, Me., July 19: Dieu parmi nous, Messiaen; Chant de Paix, Te Deum, Langlais; Prelude and Fugue in A minor, Bach; Sonata on Psalm 94, Reubke. Holy Trinity Lutheran Church, New York City, Aug. 2: Suite Medievale, Langlais; Choral in A minor, Franck; Prelude and Fugue in B minor, Bach; Te Deum, Song of Peace, Langlais; God among us, Messiaen.

John Hamilton, U. of Oregon, Eugene, July 24: Allemande, Le Rappel des Oiseaux, Two Rigaudons, Musette et Rondeau, Tambourin, Rameau; Passacaille, Couperin; Four Sonatas, Scarlatti (harpsichord); Organ Solo (Glagolitic Mass), Janácek; Naiades, Vierne; O God, Thou

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faithful God, Brahms; Prelude and Fugue in D, Bach.
St. Peter's Lutheran Church, New York, N.Y., July recital series.

Perry Marshall, July 11: Estampie, Anonymous; Fantasy in Echo Style, Sweelinck; Fantasy on Wie schön leuchtet der Morgenstern, Buxtehude; O welt, ich muss dich lassen, Brahms; Partita on Herzlich tut mich verlangen, Marshall.

Gordon Jones, July 18: Concerto in G, Walther; Three Interludes on Ancient Modes, d'Indy; March pontificale, Widor.

Marion Engle, July 25: Fantasy and Fugue in G, Bach; Chant de Mai, Jorgen; Roulade, Bingham; Jesu, geh' voran, Karg-Elert.

Lillian Carpenter, New Providence Presbyterian Church, Maryville, Tenn., Aug. 2: Allegro (Concerto 10), Handel; When in the hour of utmost need, Prelude and Fugue in D, Bach; Prelude, Fugue and Variation, Franck; Allegro vivace (Symphony 1), Vierne; Pastorale, Milhaud; Prelude and Fugue on B A C H, Liszt.

David Pizzaro, "Festive Musik," Evangelischen Kirche zu Amorbach im Odenwald, Germany, Aug. 7 (with bass-baritone and strings); Präludium und Fuge c=moll, Bach; Geistliche Konzert für Bass=Stimme, Solo=Violine und Continuo, Bruhns; Sonate C=Dur, Bach; Ich bin eine Blume zu Saron (Solo=Kantate für Bass=Stimme, zwei, Violinen und Continuo), Buxtehude, Präludium and Fugue h=moll, Bach.

Robert Scoggins, St. Paul Methodist Church, Abilene, Tex., July 28: (with trumpets, trombones and tympani) Magnificat, Buxtehude; Christmas, Reger; Joyous Changes on Carols, Andrews; Toccata on Leoni, Bingham; If thou but suffer God to guide thee, Walcha; Partita on Eisenbach, Walther; Te Deum, Langlais; Improvisation on Veni Creator, Cook; Processional and Recessional, Peeters.

Gordon Wilson, Hill Auditorium, U. of Michigan, Ann Arbor, Aug. 11: Diferencias sobre el canto del caballero, Cabellon; Nun komm' der Heiden Heiland, Buxtehude; Symphony in G Major, Sowerby.



Newsnotes

(Continued from page 8)

orchestra.

Estelle Borhek Johnston Memorial Music Festival in Central Moravian Church, Bethlehem, Pa., Oct. 23 at 4 pm, will include several early Moravian-composer anthems (Antes and Michael), a work commissioned of **Seth Bingham** for this occasion, with text by Moravian

writer **J. B. Monsell**. **Robert Elmore**, organist and choir director of this church, has written, especially for this service, a setting, "Three Psalms," (22, 23 and 24), scored for chorus, horn, trumpet, trombone, strings and organ. Mr. Elmore will conduct, with **Clarence Snyder** as guest organist, and instrumentalists being members of the **Philadelphia Symphony Orchestra**.

Boston University has announced the appointment of **Prof. Allen C. Lannum** as head of a new Department of Applied Music and Performance in the University's School of Fine and Applied Arts. Prof. Lannum is conductor of the Choral Art Society and Chapel Choir at B.U. and associate professor of church music. In this new post he will be responsible for "all phases of the applied music program, including applied music assignments for both faculty and students, applied examinations, recitals and performance classes."

Historic **King's Chapel**, Boston, the first church in the American Colonies to have an organ (1713), has contracted with **Andover Organ Co.**, Methuen, Mass. for a 3-37 instrument employing some of the present pipework as well as the case (a careful replica of a 1756 organ). Action will be tracker, case pipes burnished tin. The organ was designed by **Charles Fisk**, president of Andover Organ Co. and **Daniel Pinkham**, organist of King's Chapel. Completion is scheduled for 1962.

Mark Davis, on Sep. 1 assumed the post of organist and choir director of the **Episcopal Church of the Holy Faith**, Santa Fe, N.Mex., going there from a similar post in **Christo Rey Church** in Old Santa Fe. Mr. Davis, who is also director of the **Santa Fe Civic Chorus** and musical director of the **Santa Fe Chamber Music Society**, in his new position is taking the place of **Jerrel Joe Surface**, who was killed in an automobile accident.

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Virgil Fox will play a recital on the new Aeolian-Skinner organ in the Philadelphia Academy of Music the evening of Nov. 1 . . . Frederick L. Erickson, retired organist and choirmaster of Emmanuel Episcopal Church, Baltimore, Md., where he had served for some 48 years, died Aug. 5 at the age of 77.

William Weaver assumed his duties as organist-choirmaster of Saint Anne's Episcopal Church, Atlanta, Ga. Sep. 1, having left a similar post in Holy Trinity Church, Decatur, Ga. He is past president of the Georgia Music Teachers Association; is sub-dean, Atlanta Chapter AGO; and vice president of the Declarer Music Teacher Association.

Asylum Hill Congregational Church, Hartford, Conn. has announced the following performances for the 1960-61 season: Coronation Mass, Mozart, Oct. 23; Abide with Us, Bach and The Sower, Darke Nov. 20; Lord Nelson Mass, Haydn Feb. 26; Forsaken of Man, Sowerby Mar. 31; Canticle of the Sun, Beach May 21. Albert Russell is organist-choirmaster.

A revision of recitalists and dates for the *Abendmusiken* series in Christ Chapel of The Riverside Church, New York, has been announced: Oct. 3—Walter Baker; Oct. 17—Samuel Walter and Janet Wheeler; Nov. 7—Arnold Ostlund, Jr. and James Buswell; Dec. 5—Frederick Swann and Robert Cumming; Jan. 9—Allen Jay Sever; Jan. 23—Anne Frances Byrne; Feb. 6—Lillian Carpenter; Feb. 20—Frederick Swann and George Dickey; Mar. 6—Searle Wright; Mar. 20—John Weaver; Apr. 10—John and June Hammersma; Apr. 24—Donald McDonald; May 8—William H. and Edith McMillan Barnes; May 22—Frederick Swann and Mary Canburg. Instrumental and choral ensembles will assist.

Oberlin College's largest group of Conservatory of Music juniors leaves Sep. 20 for a year's study at the Mozarteum, Salzburg, Austria—120 students, 38% more than were in the two previous classes.

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Colbert-LaBerge Concert Management has the following information about bookings for its artists: Fernando Germani's Nov. 7 recital date in Victoria, B.C. has been changed to Nov. 5. Alexander McCurdy, who played the dedicatory recital on the Möller organ in Givans Methodist Church, Baltimore, Md. Sep. 25, will play at the Philadelphia Academy of Music Oct. 9 on the new Aeolian-Skinner. He and Mrs. McCurdy will play Oct. 12 at State Teachers College, Millersville, Pa.; Savannah, Ga. Oct. 25; Columbia College, Columbia, S.C. Oct. 28.

David Craighead played at Valparaiso University Oct. 9 on the new Schlicker organ; is planning a transcontinental tour for the 1961-62 season . . . Wilma Jensen plays in Central Presbyterian Church, Haverstraw, N.Y. Oct. 23; gives the dedicatory recital on the Pels organ in Richfield Christian Reformed Church, Clifton, N.J. Oct. 25.

Hugh Giles will conduct conferences at the Ninth Annual Church Conference, held in First Methodist Church, Cleveland, O. on Oct. 7, 8 and 9 with a recital on the 9th; will play in Peoria, Ill. Nov. 6 . . . Donald McDonald plays two recitals in Whitefish Bay Community Church, Milwaukee, Wis. Oct. 16; plays Oct. 19 in Methuen (Mass.) Memorial Music Hall; Nov. 6 in Parker Memorial Baptist Church, Anniston, Ala.

John Weaver will be heard in Texas and on the west coast in January; plays Oct. 17 in Grace Methodist Church, Baltimore, Md. . . . Marilyn Mason participated in the dedicatory concert on the Schlicker organ in the Church of the

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Good Shepherd, Queens Village, N.Y. Sep. 24; plays the dedicatory recital on the Casavant organ in First Baptist Church, Indianapolis, Ind. Oct. 16; appears in recital at the Washington (D.C.) Cathedral, Oct. 23; plays Nov. 7 in Pittsfield, Mass.

William Teague played at St. Barnard's College, Birmingham, Ala. Sep. 24; will play in Court Street Methodist Church, Flint, Mich. Nov. 6 in the series of recitals dedicating the Casavant organ; plays in Evanston, Ill. Nov. 7; and in St. Stephen's Church, Olean, N.Y. Nov. 9.

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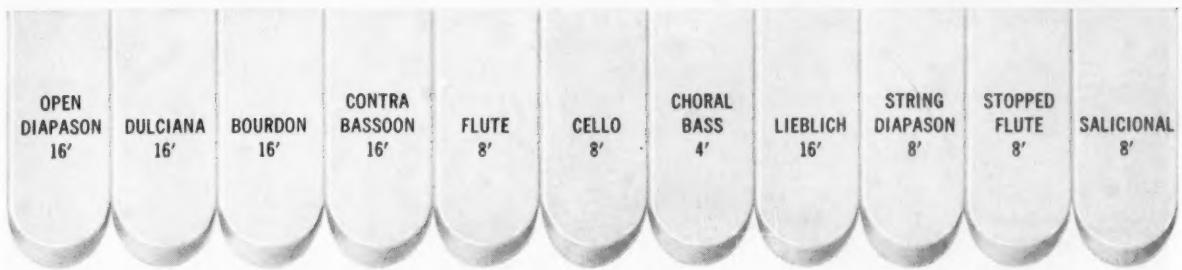
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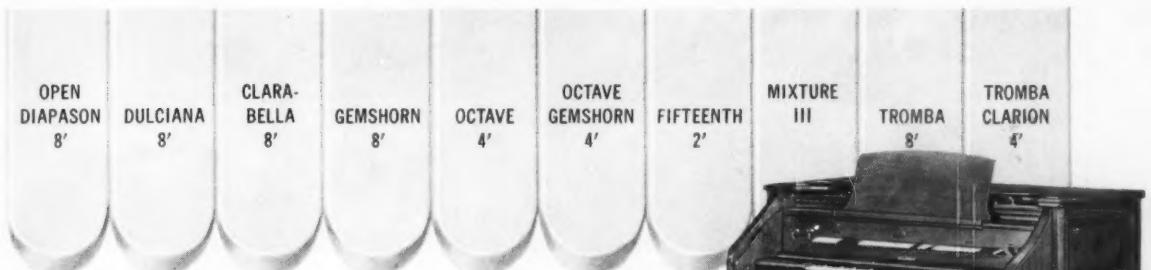
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4' Swell to Great		Swell Unison Off	8' Swell to Pedal
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8' Choir to Great	4' Swell to Swell	8' Swell to Choir	8' Choir to Pedal
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